The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JANUARY 21, 1920

PRICE FIFTEEN CENTS

THE NATIONAL THEATRICAL WEEKLY

MY CAIRO LOVE

A COLOSSAL HIT!

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ARTIST COPY

My Cairo Love

(An Egyptian Serenade)

Lyric by HARRY D. KERR

Music by J. S. ZAMECNIK

Moderato *(not fast)*

f *p*

In far off E - gypt - land, Where blows the des - ert
Un - til the break of day, The ser - e - nade goes

sand, Be-side the green of an ol - ive shade, There lives a won-drous maid;
on, And when the mist of the morning clears, His Cai - ro maid ap - pears;

And when the moon shines bright, Her lov-er comes each night, Soft-ly the strains of a ser - e -
And in her soft brown eyes, Her love she can't dis - guise, But home to her is a pris-on

nade, He sings of love to his Cai - ro maid; Mel - o - dy clear, ech - o - ing near,
strong, Her on - ly joy is her lov-er's song Giv - ing her cheer, on - ly to hear,

REFRAIN

My - lo, pret - ty maid of Cai - ro, Can't you hear me sigh, oh, just for you;

rall.

Moon-beams, mem-o - ries of June dreams Un-der a spell en - thrall - ing, Ten-der-ly my heart is call-ing,

a tempo

My - lo say good-bye to Cai - ro On the riv - er Nile, oh, just a - bove; I'll

poco rit.

take you when the birds a-wake you, I'll not for-sake you, My Cai-ro love. love.

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The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Copyrighted, 1919, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post-Office at New York, June 24, 1879, as second-class mail matter under Act of March 3, 1879

Founded by FRANK QUEEN, 1853 | NEW YORK, JANUARY 21, 1920 | VOLUME LXVII—No. 50 Price, Fifteen Cents, $5.00 a Year

EQUITY ORGANIZES FRENCH ACTORS IN EASTERN CANADA

Performers Meet in Montreal and Elect Officers of Association Under Guidance of Representative from New York. Will Start Dramatic School

MONTREAL, Can. Jan. 16.—Tentative plans for the organization of the French Actors Equity Association took definite shape here last week following a meeting between French-Canadian performers and George S. Trimble, representing the Actors Equity Association of New York.

The new organization has been launched with a membership of nearly 100, and applications have been received from more than 200 more performers in the eastern section of the Dominion. A. Cercy, of the Theatre National Francais, has been named as head of the organization; M. Mallett, of the Theatre Canadian Francais, as secretary, and Alexander Silvio, as intermediator between the French association and the A. E. A.

Although the French A. E. A., it was stated, will be affiliated with the A. E. A., the French organization will draft its own constitution and bylaws and will settle all differences between members and Canadian managers. However, the A. E. A. has reserved the right to keep a parental eye over the movements of the new organization and will arbitrate all questions of national importance.

Whether or not the French performer will make an effort to establish a minimum wage scale has not been decided. Such action, however, is doubtful, for, at the present time, the Franco-Canadian actor receives a wage sufficient to meet the economic demands of the country. And that the French performer is seldom out of work is evidenced by the fact that the French theatres are open the better part of the year, with no long Summer lay-offs, as in the American theatre.

The first movement to be launched by the F. A. E. A. will take the form of a dramatic school, which will be opened to the children of French performers. A staff of instructors will be chosen from those actors who have gained recognition on the Canadian stage and, by this expedient, French performers hope to keep alive an interest in French theatricals in the Dominion.

CLAQUE WORKING IN CHICAGO

CHICAGO, Jan. 15.—That singers o f the Chicago Grand Opera Company have been paying for applause at the rate of from $5 to $20 a performance, was made public today in statements issued by Charles Fontaine, French tenor, and Alessandro Dolci, Italian tenor. An assistant stage manager, the tenors assert, was head of the claque and obtained money under the promise of applause.

Herbert Johnson, controller of the company, said he had heard rumors that "Somebody was shaking down" the artists.

CUT STATE FAIR DATES

SYRACUSE, Jan. 17.—There will only be six days of the New York State Fair this year. It will open on Sept. 13 and continue for one week. . This was announced at the first meeting of the New York State Fair Commission last week. They were hopeful of running the fair for two weeks, but were compelled to dismiss the idea.

J. Dan Ackerman was re-elected as secretary to the commission. Others were: Treasurer, M. E. Monahan; superintendent, D. W. Dwyer, and George L. Blodgett as racing secretary. All were re-elected.

ABNER ALI HAILED TO COURT

CHICAGO, Ill., Jan. 19.—Abner Ali, manager of the Rush Printing House, printers of theatrical material, was brought to court last week, charged with assault and battery. The complainant was a man who owed him money, and who, it is said, used abusive language when asked to pay his debts.

MAUDE ALLEN NOT ENGAGED

LOS ANGELES, Jan. 17.—The report which was recently circulated to the effect that Maud Allen, the interpretive dancer, was to marry Leo Cherniavsky, the violinist, was denied this week by Miss Allen when interviewed at her home here.

KITTY GORDON CASE UP AGAIN

An echo of the injuries Kitty Gordon alleges she sustained in 1917, while working in the filming of a feature picture at Fort Lee, was heard in the Supreme Court this week when the World Film Corporation, which she is suing for $10,000 damages, made a motion for a verified bill of particulars.

The answer of the film company sets up that Miss Gordon is not entitled to any compensation for the injuries sustained, beyond the $50 she received for medical expenses under the Workman's Compensation Law. The answer also sets forth that she was employed to act in the feature film, entitled "The Beloved Adventuress," at her own risk.

In her complaint, filed by Nathan Burkan, Miss Gordon sets forth that she knew nothing about the risks involved in the filming of the picture; that during one scene, supposed to be a battlefield, with herself as a nurse moving about under fire, a premature explosion occurred. As a result, she says, she suffered burns on her left leg and left arm and that the right side of her face was burned, which resulted in the loss of her eyelashes and eyebrows. She also says she afterward suffered from insomnia and headaches. In addition, she says she was confined to her bed for a week as a result of which she lost $1,250, a week's salary.

MOROSCO HAS NEW DAVIS PLAY

A new comedy written by Owen Davis and called "Marry the Poor Girl" has been accepted for immediate production by Oliver Morosco. It will be given a hearing shortly in Los Angeles.

HAD $1,354 PERFORMANCE

OSHKOSH, Wis., Jan. 16.—"Listen Lester," which played here Wednesday at the Opera House, left town with a gross of $1,354.

JANSEN SUES BOOKER

Hugo Jansen has got into a disagreement with Mike Shea, of the Shea-McCollum Booking offices, Cleveland, that has finally reached a place where attorneys have taken it in hand and Jansen, through Harry Saks Hechheimer, has sued Shea.

The whole trouble seems to revolve about a scheme to put a revue in the Hotel Winton, Cleveland. Jansen says he had a long talk with Shea about the matter and that the latter assured him he could book the production once it was produced. Accordingly, Jansen says he went ahead and, through Roehm and Richards, got Ray Midgley to work on an idea and also engaged a number of people to fill the cast of the piece, which, it was believed, could be booked into the Winton for close to $1,000 weekly. In addition, Jansen says he spent $5,000 in costumes and scenery and went to a great deal of effort to put together a good show.

However, as the time came for the booking to be arranged, Jansen says that Shea failed to live up to his part of the agreement and, as no booking was obtained, work on the piece stopped. He also says that he and Shea were to go fifty-fifty on the profits after the salary and expenses of the act were paid.

Now, he charges, Roehm and Richards want $350 for work they did on the piece and he is out $1,000 advanced to people engaged for the cast, etc. All of which would not be, he says, if Shea had kept his part of the agreement.

The people Jansen says he engaged for the production include Helen Keitt, Marion La France, Hortense Korseill, Mabel Kelly, Dewar and Swain, Dorothy Miller, Anabelle Jeanette, Jeanette Stone and Helen Rose.

FINAL FUND REPORTS IN

Associate Chairman W. Ward Smith handed in his final report on the Actors' Memorial Drive figures at a board meeting held in The Lyceum Theatre last Saturday. A total of $739,366 was realized from the 57 special matinees given in New York.

The report gives the detailed amounts contributed and raised by the various committees and also a contribution made, personally, by Mrs. James Speyer, of $5,000. The figures follow: Banking Committee, $43,835; New York Stock Exchange Committee, $40,520; Committee on Hotels, $38,436; Rubber Industry, $30,010; Department Stores and Cloak and Suit Trade Committee, $32,535; and the patronesses, who contributed $38,437. The total of the Trades Committee's subscription to the drive was $228,773.

BILLY HART CLAIMS BITS

Billy Hart, of Billy and Marie Hart, has requested that "Duke" Cross remove the mind reading bit from his act. He also wants Felix Adler to eliminate the piece of business claiming that Adler has lifted it.

"ONCE IN A WHILE" OFF

Anton Scibilia has decided to abandon the production of "My Once in Awhile," for this season, anyhow. The piece was to have been produced early this season with Vera Michelena in the stellar role.

BARRYMORE'S "RICHARD III" NEAR

After completing his engagement with "The Jest" at the Plymouth, in about four weeks, John Barrymore will appear at the same playhouse in Shakespeare's "Richard III."

DITRICHSTEIN SUES TYLER

In an effort to recover damages and to enjoin the production of a play entitled "Jacques Duval," Leo Ditrichstein last week filed action in the Supreme Court against George C. Tyler and George Arliss. The play, the adaptation of which is credited to George S. Kaufman, was recently produced at the Blackstone Theatre, Chicago, with Arliss in the leading role.

The contention of the plaintiff is that the Tyler production is substantially the English translation of Hans Muller's German play, entitled, "Der Schoeper," and he avers that he owns the sole rights to produce the German play in America by virtue of an assignment of these rights to him last October.

According to the allegations contained in the complaint filed by Ditrichstein, the presentation of the alleged infringing play by the defendants has deprived him of a role admirably suited to his talents as an actor, the playing of which would have resulted in large profits to him and has materially depreciated, and continues to depreciate, the value to him of the play as a starring vehicle and as a business investment.

Ditrichstein says that he entered into negotiations with Hans Bartsch, the play broker, some time ago with a view to acquiring the American rights to the play, which culminated in a verbal agreement whereby he procured the sole producing rights in this country and Canada.

Ditrichstein alleges that Tyler entered into negotiations with the play broker in an effort to secure the rights to the play, but was notified that they had been sold. Notwithstanding the acquisition of the rights by him, Ditrichstein asserts, the defendants produced the alleged infringing play despite his protests.

GIRL CASHIER ARRESTED

Mary Egan, twenty-one years old, was arrested last week charged with having withheld $127 of the day's receipts from the Prospect Theatre, at 851 Prospect Avenue, the Bronx, where she was employed as cashier. She was arraigned before Magistrate John E. McGeehan in Morrisania Court on Friday, and is now being held in $1,500 bail for the grand jury.

Harry Jacoby is the manager of the house, now being used by the Blaney Players. B. S. Moss owns the house. Jacoby said that the receipts had been short to the amount of $1,472 in the last six weeks, and that he told the defendant to make an accounting. He claims that on that evening he found the receipts were $127 less than they should be and that the defendant did not show up at the theatre the following day.

SUE "EAST OR WEST" FILM

Contending that the motion picture production, "East or West," deceives the public into the belief that it is a version of "East is West," William Harris, Jr., Samuel Shipman and John B. Hymer last week brought action in the Supreme Court against Carlyle Blackwell, producer of the picture. Blackwell has been served with a court order directing him to show cause why he should not be enjoined from presentation of the picture. The plaintiffs have filed application for an injunction.

DANISH AGENT COMING

Fred Scaarup, manager of the Scala Theatre, Copenhagen, Denmark, is coming here to book American artists for a revue to be presented during the Summer season at his theatre.

SOCIETY PLAYS SEEK B'DWAY HOUSES FOR LAVISH SHOWS

Fully Six Productions, Backed by Fifth Avenue's Best, and Directed by Professionals, on the Way—Princess and Hudson Already Booked

Fully one-half dozen amateur plays to be backed by society people of the highest calibre, some of which will be put on in Broadway theatres, are to be presented between now and Lent. The number far outstrips and former season. Several are already in rehearsal, with members of the younger set of Fifth Avenue's best families in the casts. The proceeds are, in most cases, to go to charity.

This flood of such plays had its start with the revival of "The Runaway Girl" at the Plaza Hotel last week, when its success was so great that it was decided to endeavor to obtain Broadway houses for any further attempt. It was presented on a lavish scale.

Among the coming productions to be presented are: "What Next," an original musical comedy by Deems Taylor, which will open at the Princess on Monday for a two weeks' run. The receipts from the show will go to the extension fund of the New York Protective Association and Girl's Protective League. Mercedes de Acosta and Mrs. Antoinette Frutaff, who provided the lyrics for the piece, will be in the cast. This piece is said to have the backing of Mrs. George Gould.

Others in the cast will be Hope Williams, Mrs. Frederick Y. Dalziel, Elsie Everett, a debutante; Beth Martin, Mrs. Paul Dougherty, Frank Pollock, Henry Clapp Smith, Amory L. Haskell and Julian Thompson. Beatrice Byrne will be premiere danseuse, and the large chorus will include Suzanne Pierson, Grace Bristed, Vouletti T. Proctor and Mrs. Thompson McK. Cook. Ben Ali Haggin, who has done much for the "Follies" and "Frolic" shows, is designing the costumes and will stage several tableaux. Frank Smithson, who has just returned from France, will be stage director.

"The Importance of Being Earnest," a revival of the comedy by Oscar Wilde, is headed for the Hudson Theatre, where it is to be presented with a curtain raiser called "The Ninth Waltz" for the American Committee for Russian Relief. The amateurs in the cast will be Mrs. Lydig Hoyt, Mrs. James Lowell Putnam, Mrs. Joseph B. Thomas and Miss Elsa Maxwell. Playing opposite them will be Ernest Glendinning, T. Wigney, Percyval and Reginald Mason. In the curtain raiser Mrs. Herbert Shipman will appear opposite Norman Trevor.

J. Hartley Manners, the playwright, is to direct the production.

In keeping with the others will be three performances of the ballet "Coppelia," at the Hotel Plaza. Mrs. Lorenso Armstrong will sponsor the production and Otokar Bartik, of the Metropolitan Opera, will direct it. The cast will include a large group of the best dancers among the debutantes and other young women of society.

Another prospective production is an outcome of the revival of "The Runaway Girl," the patronesses of which have requested Charles Dillingham to permit an amateur performance of "Apple Blossoms." Dillingham is said to be taking a personal interest in this proposal and should the suggestion ripen, Grace R. Henry, who has taken an active stand as a society playwright and producer, will stage the production.

Then there is the Junior League's annual "show" in the Waldorf-Astoria Hotel on March 2, 3 and 4, under the direction of Miss Mary Jay Schieffelin.

BALTIMORE WANTS OPERA

BALTIMORE, Md., Jan. 17.—A novement has been started to bring the Chicago Opera Company here for a run after the conclusion of the New York and Chicago seasons. The company wants a guarantee of $5,000 a performance and it is understood they can get it.

The backers of the movement to bring the company here, want the opera to be housed in the Academy of Music, built to accommodate just such an organization. The Permanent Committee for the Promotion of Music in Baltimore for the Promo- in the movement.

WANTS NAME OF PLAY CHANGED

Alice E. Ives, a playwright, has informed John D. Williams, whose production of Brieux's "The Red Robe" is shortly to be seen on Broadway with Lionel Barrymore in the stellar role, that he will have to change the title of his play, which he is calling "The Letter of the Law," inasmuch as she has a play, written several years ago and copyrighted, which bears that title. She asks only that he refrain from using the title of the piece.

ELGIN GETTING NEW HOUSE

ELGIN, Ill., Jan. 15.—Elgin is to have realized soon what has been considered a long-felt want, for the announcement is made that a large theatre to cost approximately $225,000 and adaptable for both motion pictures and spoken drama, is to be constructed here. The theatre will be constructed on the property owned by Mr. Cohen located directly north of the Star Theatre on Grove Ave.

BELASCO HAS NEW SCRIPTS

David Belasco is reported to have purchased two new plays and Leo Ditrichstein one from the pen of Achmed Abdullah. Abdullah is the author of "Bucking the Tiger."

CRAIG SHOW TO TOUR

BOSTON, Mass., Jan. 19.—John Craig will reopen his dramatic season here at The Arlington Theatre, with a special production of "The Outrageous Mrs. Palmer." in which he will appear in his original role. After the run at the Arlington, he will take the company on the road and will play New York, Chicago, etc. He will, however, go with the company only as manager.

In the cast of his company are Mary Young, who is to be starred, Minna Gale Haynes, Eugenie Blair, Rupert Lumley, Charles Bickford, Cora Witherspoon, Kenneth Wood and Keith Ross.

BILLIE BURKE SHOW CLOSING

Billie Burke is to close soon in "Caesar's Wife," now holding forth at the Liberty. There are two reasons for this, first and foremost being that Famous Players-Lasky holds a contract with her, under the terms of which she must complete another picture before the Spring. Secondly, Flo Zeigfeld is planning a series of revivals to start in March, which will be presented at her own theatre, the first one being "A School for Scandal."

WANT HOUSE IN FLUSHING

Wilmer and Vincent have acquired a piece of property at the corner of Main street and Broadway, Flushing, L. I., on which they contemplate the erection of a big 4,000 seat house to run pictures and popular priced vaudeville. The work of building the new house will probably begin in the Spring.

HAS NEW PIECE FOR TINNEY

Arthur Hammerstein is to star Frank Tinney in a new piece called "Arabian Nighties." The play is a musical comedy and will not be produced till sometime in the Spring, and the production will probably be seen at the Central Theatre.

SHUBERTS AFTER HOUSE

BALTIMORE, Jan. 17.—With the recent purchase of Albaugh's Theatre by Frederick C. Schanberger, comes the rumor that the Shuberts are negotiating for the control of the playhouse. This is given impetus by the fact that the Shuberts have long had an eye on the house with the view of extending their interests in this city. However, Schanberger has refused to comment on the future of the theatre, simply stating that the Schuberts, "are not even aware of the purchase."

It was pointed out, however, that this statement did not mean there was no possibility of those producers ultimately securing the house. It has been the opinion, in local theatrical circles for some time, that the Shuberts would like to gain control of another Baltimore theatre and some theatrical men forsee in Schanberger's move, a step in that direction.

Albaugh's was built in 1891 and has a seating capacity of 1,400. About sixteen years ago the Shuberts, then operating as an independent syndicate, with Belasco and Fiske, secured the play house under a four years' lease. When the independent syndicate was taken into the "theatre trust" the house became a stock house. In the last ten years the playhouse has been devoted to public meetings, entertainments, lectures and grand opera.

THELMA CARLTON SUES

Thelma Carlton last week filed suit against G. M. Anderson in an effort to recover two weeks' salary, alleged to be due her, and $200 in expenses, alleged to have been incurred by her in preparation of a dance offering that was to have been featured in the "Frivolities of 1920."

Miss Carlton claims she received formal notice of being discharged while the company was in Boston, but that Anderson made a verbal revocation of the notice. She claims to have then gone ahead and prepared her dance number at cost of $200. When the company arrived in New York, she says, Anderson put Doraldina in her place. She at once placed the matter in the hands of her attorney, Harry Saks Heckheimer, and the action was started.

TO MANAGE PICKER HOUSE

Alfred De Manby, for several years personal assistant to Sam Rothapfel when the latter was directing the destinies of the Rialto and Rivoli Theatres, has been selected by David Picker as managing director of the new Rio Theatre, now being erected under his direction on upper Broadway. The house is expected to be ready for opening in the early part of next month.

Edwin Mocsary, long treasurer of the Rivoli and Rialto houses, will be associated with the new house as business manager.

RE-ORGANIZING BOWERS SHOW

The "Kiss Me Again" company is being re-organized by Frederick V. Bowers, who arrived in New York on Saturday. The show will open about February 12, to tour Virginia, West Virginia, North and South Carolina, Ohio, Indiana, Pennsylvania, New Jersey and Delaware, closing May 1.

INACTIVE FIRM BUYS PLAY

Wagenhals and Kemper have acquired the American rights to "Marie Del Carmen," now playing at the Theatre Antoine, in Paris, under the title of "Aux Jardine du Murcie." They will produce the piece during the Spring.

SHUBERTS HAVE NEW SCRIPT

The Shuberts have accepted the script of a new musical play called "The Lady Tiger," book by John P. Wilson and music by Malvin Franklin, which they are considering as a good vehicle for Kitty Gordon, or possibly, Dorothy Jardon.

OTIS OLIVER CLOSING

FREMONT, O., Jan. 15.—Otis Oliver will close his western company of "The Naughty Bride," now playing here, next Sunday, and will make a new production of the same in New York with Vada Heilman playing the leading role.

LOVE LETTERS READ IN COURT

A series of highly interesting love letters, written by Maxim B. Boyd to Florence Ashton, late of the "Scandals," were disclosed in court last week when Boyd sued Mrs. Ashton, mother of the girl, for the recovery of $415, which, he said, he had loaned her. The letters were produced in the defense as evidence that the money, all except $70, was gift money sent by Boyd to Florence. Among the most interesting of the letters disclosed, were the following:

"Dearest Flo:

"I am glad you are enjoying yourself and I hope you are benefiting by the change. But, I frankly confess, I have some misgivings; it amounts to practically this—that you are having a vacation at my expense, for, of course, I cannot see how you are going to pay for your stay there and your fare back unless I send the money. But remember that I have to make some sacrifice of something and I cannot do that indefinitely.

"You write you will soon be with me and so on, but not a word as to what our relations shall be. Your only letter which I received lacks spontaneous warmth. In the certain way you write you do not 'let yourself go,' as the saying is. Therefore I am holding myself back. Come out with it and tell me something of your real feelings, hopes and desires. I can then base my own actions on it.

"Please do be a wise girl. There are moments when I could crush you within my arms in their passionate love."

In another letter, dated the next day, July 29, Boyd wrote:

"Yesterday I wrote two letters, so you ought to have them by now, and I expect a full answer soon, at any rate before I send any more money, for I want to know what is going to happen before I involve myself too deeply financially.

"I have not felt particularly well lately; if you don't hurry up, I will get a girl who will be kind to me. . . . Do you understand? With love and a big cave man kiss, Maxim."

A letter written by Boyd to Mrs. Ashton which was shown the court was dated December 29 and reads in part:

"I request the immediate repayment of the $415 which you and your daughter obtained from me by misrepresentation and fraud. If you fail to do so within forty-eight hours I will sue."

Another letter on exhibit came from Florence to Boyd on pink paper. It was dated Newport, August 18. It said:

"Darling: My God, Max, what is wrong? Please write. I want to come home to you. Please fix a place for me. I will go crazy if I stay here much longer.

"Dear, if you can't send me any money to come to New York with and to pay rent, I will try to get a job here for a week or two. But please, Max, send the money for the check, as I have spent it all. Don't fail me, Max. You will not be sorry, dear. I will soon be with you and nothing to worry me about. The sooner you write, the sooner I'll be with you.

"YOUR FLORENCE."

The court awarded Boyd the $70 that he loaned Mrs. Ashton.

AISTON GETS "POLLYANNA"

Klaw and Erlanger have relinquished all American road rights for "Pollyanna," to Arthur C. Aiston. One company started playing on January 5, at The Apollo Theatre, Atlantic City. It is at present in Pennsylvania, where it will remain until the entire territory has been played.

The K and E company having closed, this is the only "Pollyanna" company on the road. Aiston is booking the attraction and has so arranged the bookings that the company will play each state thoroughly before going into the next.

MOROSCO BUYS ANOTHER

Rachel Burton Butler, who won the Harvard prize play contest, on Saturday finished another entitled "Prudence in Particular," which Morosco has purchased.

WILL STAR FLORENCE NASH

Florence Nash has been placed under contract by Henry W. Savage to star in a new crook play.

THEATRE FOLKS DROPPING BANK ROLLS IN GAMBLING

One Reported to Have Lost $25,000 at Stud Poker Last Week in Putnam Building. Other Big Games Running. Schenck Case Only One of Several

The gambling story that broke out in the daily papers last week with Joe Schenck, of the Norma Talmadge Film Company as the central figure, is but one of several that might be aired, for theatrical Broadway, particularly that section of it which has been "cleaning up" in films, is gambling mad. Within two blocks of the Times Building, either way, there are a half dozen games for big stakes going on.

Toward the end of last week a story concerning one of these that had the Putnam Building for its background, was being told. Recently, a man well known in the building, was placed in the position where he negotiated the sale of an office building and, for his share, got something over $85,000. With the larger portion of this paid over, he sat in at a little poker game on the second floor of the Putnam Building that soon grew stronger and stronger until it developed into a stud game of proportions. By Friday night, he had dropped around $25,000 of the amount he started with.

The motion picture crowd that eats and hangs around the Astor is always in touch with a good sized game and only recently a Jersey judge who was sitting in accused one of the players of dealing unfairly and that particular game broke up after threatening to get into the newspapers.

The Longacre Building is also said to have a game that runs into pots of $5,000 and $6,000 whenever the gang gets together, which, however, is only periodically, for some of those who sit in are out of town considerably in the interest of film concerns. When they all get in together, though, the pots run high.

Many different versions of what occurred at the Schenck home on New Year's Eve have been in circulation, but the following was given out by Joe Schenck himself:

"The story of what occurred at my home during a card party on last New Year's Eve is as follows: A number of my friends, all of them wealthy men who love a game of cards for high stakes and can afford to play, were indulging in a game of poker, when one of the members of the party, it was found, was using a pack of marked cards, or 'readers.' I accused him of cheating and gave him a sound thrashing, for which I have no apologies to make.

"As to these reports of slander suits against me, I consider them a joke. However, I do not intend to let the matter rest where it is. I have retained William Travers Jerome to bring a criminal proceeding against the man who did the cheating, and if possible I will put him behind the bars where he belongs.

"The same party that played at my house on New Year's Eve has been playing together for some time, and the game that night was merely a continuation of others we had played together."

The marked cards, it is said, were submitted to a well-known card expert who immediately detected the markings on them and revealed to Mr. Schenck the secret code by which they were read. The cards were of the floral, scroll design type, and if you knew the code it was easy to tell exactly what cards your opponent held, thus making betting an absolute certainty. It is said that a very prominent song writer and a well-known theatrical producer were among the guests at the card party at the Schenck home.

The Schenck story first became public when the New York *World* printed a story connecting the name of Louis Krohnberg, a millionaire waist manufacturer, with it. Krohnberg immediately retained Max D. Steuer to bring suit for slander. In a statement issued by Steuer, the attorney said that his client had been a consistent and heavy loser, he having had to pay, according to Steuer, a considerable part of the $350,000 alleged to have been lost by those in the game over a period of six months.

Krohnberg, when seen at his residence, No. 789 West End Avenue, said:

"I knew nothing about the existence of 'readers' in the game. It is all a mistake, and I am a loser instead of winner from that group."

The city has also taken a hand in the Schenck case, for Bird S. Coler, Commissioner of Charities, wrote a letter to Corporation Counsel Burr, requesting that he institute suit under Section 989 of the Penal Code. Legal authorities say this is the first time in the history of New York State where an action of this sort was contemplated. The Coler letter said:

"It has come to my notice that one Louis Krohnberg, of No. 789 West End Avenue, New York City, is reported to have won at card games the sum of $350,000. I am informed that under Section 989 of the Penal Code Laws of 1916, which reads:

"'Forfeiture for exacting payment of money won at gambling.

"'A person who exacts or receives from another, directly or indirectly, any money or other valuable thing, by reason of the same having been won by playing at cards, faro, or any other game of chance, or any bet or wager whatever upon the hands or sides of players, forfeits five times the value of the money or thing so exacted or received, to be recovered in civil action, by the persons charged with the support of the poor in the place where the offense was committed, for the benefit of the poor.'

—it becomes my duty to begin a civil action for the recovery of five times the amount of the money won at cards, to be used for the benefit of the poor, and ask you to take such action as you may deem necessary."

Corporation Counsel Burr advised his secretary, J. H. Johnson, to announce that the papers were ready and that civil suit will be begun at an early date.

BUCKNER OPENS REVIEW

SAN FRANCISCO, Jan. 18.—A review put on by Arthur Buchner, recently of New York City, has opened at the Portola-Odeon Cafe. The production consists of over thirty people and is called "Bubbles." The chorus of fifteen pretty girls, make seven complete changes of wardrobe during the show, and, in addition, there was Sid Lewis, Charles Rose, Raymond Baldwin, Portia Newport, Hazel Stallings, Myrtle Victorine, June Delight, Ruth Williams, Carmencita, Mae McCrea, Eleanor St. Francis, Three Harmony Boys.

ELEPHANT'S FALL BREAKS FLOOR

SAN JOSE, Jan. 16.—Clara, one of John Robinson's elephants, weighing more than 2,500 pounds, slipped as she was about to stand on her hind legs and crashed through the stage, tearing away eighteen feet of flooring. Robinson, with army of help, extracted the animal and, except for abrasions of her right leg, and nervousness from the shock, she was all right for the next days performance. Many persons in the audience, thinking the theatre would collapse when the elephant fell, rushed for the exits.

TAIT GETS "IRENE"

J. N. Tait, the Australian theatre man, and The Vanderbilt Producing company have completed negotiations whereby Tait acquires Antipodean rights to "Irene."

CLARK PLAY OPENS FEB. 23

"Little Miss Charity," the musical play being produced by Edward Clark, will open in Hartford on February 23.

EX-"FOLLIES" GIRL MARRIES

SAN FRANCISCO, Cal., Jan. 17.—Ruth Catherine Harriman, late of the Ziegfeld "Follies," was married here by Justice of the Peace Thomas F. Pendergast to Joseph Leslie Moody. Moody gave his age as 25 and his bride gave hers as 26. Moody is heir to the big Moody estate.

The affair was a surprise to his parents, and they claim they will take immediate steps to have the marriage annulled.

This is young Moody's second romance with a chorus girl. In March, 1918, while he was a student at Harvard, he met Marion Parks, a member of the "Blue Paradise" company playing in New York. Just as they were about to get married a newspaperman notified Moody's father and the wedding was stopped.

CHINESE OBJECT TO FILM

SAN FRANCISCO, Jan. 17.—George Mann, manager of the Rialto Theatre here, was arrested last week, on a warrant issued upon the request of the Chinese Colony, the Chinese Counsel and the Chinese Six Companies, who claimed that Mann was showing a picture at the Rialto called "The Tongman," which was "offensive to decency and calculated to excite vicious acts."

After seeing the picture, Judge Fitzpatrick dismissed the case, saying that he could find nothing objectionable in the film. Meanwhile, the house did a very good business because of the publicity the case gave the picture.

"TWIN BEDS" STILL GETS IT

SAN FRANCISCO, Cal., Jan. 17.—"Twin Beds," which is making its fourth trip to the coast, arrived here for a two week's visit on the 12th. The first week's receipt outdid anything that has ever been done in the city. The receipts of the company prior to coming into town were: San Diego, two days, $2,096; Long Beach, $2,370; San Bernardino, one show, $864; Riverside, $966; Redlands, $657, and Santa Anna, $854, making a gross of $7,807 for seven performances. Josephine Saxe and Katherine Tracy, a local girl, are being featured in the show.

TOE-DANCER ARRESTED

LOS ANGELES, Jan. 17.—Vae Lee, a twenty-three year old toe-dancer who was recently released after being arrested in company with R. L. Cornell, a former naval officer, was re-arrested here when she visited Cornell at the Los Angeles City Jail. The second arrest was made on information that she is wanted by the officials of Seattle. Cornell is in jail on a charge of deserting his wife and non-support.

STOP CARD DISTRIBUTION

SACRAMENTO, Jan. 16.—Police officials have issued orders to all owners of Sacramento theatres, forbidding them to scatter advertising matter about the business districts of the town. This action was taken following numerous complaints from motoroists that cards, giving notice of false parking regulations, and advertising a local playhouse, had been promisciously distributed.

ALCAZAR COMPANY CHANGES

SAN FRANCISCO, Cal., Jan. 17.—There have been several changes in the personnel of the Alcazar Stock Company. Fay Courtney, the new leading lady, joined the company on January 11th, appearing as "Kenny" in "Happiness." Walter P. Richardson leaves to-night as leading man, Clay Clement taking his place. He opens in "The Matinee Hero" next week.

ACTOR GETS JUDGMENT

SAN FRANCISCO, Jan. 17.—Judge Mogan has awarded J. Edwin Crapo, an actor, a judgment for $650 against Ralph Brunnetti, also an actor. The amount represents the value of a drop curtain attached by Mary Sannis, an actress formerly in Crapo's company. Brunnetti assisted her in getting possession of the drop and she left for New York.

LOEW TO BUILD IN BALTIMORE

BALTIMORE, Jan. 17.—Following a consultation between Marcus Loew and directors of the Hippodrome yesterday, plans to form a corporation to construct a new Loew house in this city were ratified. The project will be under the supervision of Loew, Incorporated. The house will have a seating capacity of 3,000 and it is estimated the construction will cost more than $1,000,000.

It was also announced that a local corporation would be organized and officers elected before any contracts would be awarded, and a consultation would be held with a large number of persons who have offered to subscribe to the stock. Work on the structure will not start before next Summer and the opening will not take place until about a year from the present time.

SAYS SHE WAS KIDNAPPED

Zolla Earl, who says she retired from the stage five years ago to marry William T. Pickard, of Tonawanda, N. Y., where she now lives, appealed to the police of New York City last week to aid her in establishing her identity, declaring that she was kidnapped by a woman circus performer in 1898 from this city.

In her letter to the police, Mrs. Pickard states that at that time she was three years old and has just learned about herself from a girl who took care of her. She says that the girl does not remember whether her name was Knight or Wright, but, if a Charles Knight or Wright who has a missing sister by the name of "Susie" can be located, he would know.

She also has a sister named Pauline, she states.

ETHEL JACKSON SUED

Ethel Jackson, once the wife of J. Fred Zimmerman, the manager, who she divorced in 1908, was named last week as defendant in a $50,000 suit for alienation of the affections of George McLeod Baynes, vice-president and treasurer of the Kineto Company, a motion-picture concern on Twenty-third Street, by Mrs. Jewell L. Baynes, of the Hotel Commodore.

Mrs. Baynes charges that Miss Jackson, who, in private life is known as Mrs. Ethel Jackson Lockwood, although she divorced Benoni Lockwood, Jr., after marrying him within five days of securing her divorce from Zimmerman, is responsible for her husband leaving her and alleges that she is now harboring Baynes.

"WHIRLWIND" CLOSES

"The Whirlwind" closed its run at the Standard last Saturday night and has been sent to the store house. Because production expenses for the piece have amountd to more than $8,000 a week, plans for a road tour have been dropped.

Beginning January 26, the house will revert to the orginal policy of presenting attractions for one week only. The first to appear under this policy will be Fisk O'Hara, in "Down Limerick Way." Others coming later on for a single week are "Three Wise Fools," "Listen, Lester," "Daddies" and "Moonlight and Honeysuckle."

ARRESTED FOR GIRL'S DEATH

J. Victor Wilson, general publicity manager for the Strand Theatres, was arrested last week on a charge of manslaughter. Arrested with him was William H. Folmsbee, an osteopath.

Wilson and Folmsbee are charged with causing the death of Henrietta Cootner, of 577 West One Hundred Forty-ninth street, a ticket taker at the Strand, Manhattan. She died on December 20, as the result of an illegal operation, in which both are alleged to have been concerned.

"SPENDER" LEFT $20,000

Harry J. Everall, formerly the husband of Emma Carus and well known up and down Broadway as a spender and, at various times, as a producer, wine agent, auto salesman and press agent, and who died last December, left no will, and his estate, valued at $20,000, will be shared among his widow and two sisters. He married Miss Carus on June 25, 1905.

COMPLAINTS OF PRODUCERS OUST VANITY FAIR CRITIC

Ziegfeld, Dillingham and Belasco All Put in Protests, It Is Said. Managing Editor to Go Also. P. G. Wodehouse Returning

Dorothy Parker, for four years dramatic critic of *Vanity Fair*, is shortly going to work on another publication as the result, it is said, of three simultaneously launched complaints from Flo Ziegfeld, Charles Dillingham and David Belasco. The first report that got into circulation regarding the matter, laid the complaints at the door of the Shuberts, but investigation developed that such was incorrect.

The magazine is also to lose the services of Robert Benchley, its managing editor, who, it is said, feels that if the management of the magazine would ease Mrs. Parker out into the cold Winter on account of complaints from producers, it would probably do the same with him, and he might as well be going while the going is good.

Mrs. Parker's offence against Ziegfeld, it is said, is that she suggested that Billie Burke would be much nicer were she to drop some of the Eva Tanguay mannerisms. Miss Burke does not think she has any such and immediately took steps to let Editor Frank Crowninshield know that his critic was all wrong. That might not have been so bad had not Charles Dillingham seen fit to complain on the same day about the treatment accorded his "Apple Blossoms." And, even those two might have been pushed aside, had not David Belasco, positive that he could get a telephone connection with *Vanity Fair* before a letter would reach it, called up and said its critic had abused "The Son-Daughter." Combined, they proved too much and Mrs. Parker was told that her services would be ever so much more appreciated in other departments of the paper. That, however, did not suit her and her connection with *Vanity Fair* expired with the incoming of prohibition.

Editor Crowninshield laughed at these reasons having been assigned for her leaving the paper, stating that P. G. Wodehouse is shortly to return and review the drama for *Vanity Fair*, therefore making the services of Mrs. Parker unnecessary. But the other stories, like the thirst for a drink of real Scotch these days, would not down.

MAETERLINCK ROW GETS TO COURT

The controversy between Maurice Maeterlinck and J. B. Pond, head of the lyceum bureau that arranged the dramatist's lecture tour in this country, has resulted in both sides seeking the aid of the law. Papers have been served upon the Maeterlinck lawyers by the Pond attorneys, requiring the dramatist to show cause, on January 23, why he should not be restrained from delivering lectures under any other than the management of the Pond Bureau. Pond plans to ask $35,000 damages, his complaint shows.

A similar action has also been taken by Maeterlink's lawyers, demanding that Pond hand over to the dramatist the proceeds of the three lectures already delivered and pay the expenses of his passage to this country.

It was learned last week that Maeterlinck was to receive a minimum of $20,000 for his lecture tour in this country. The rate was set at $500 for each of the forty lectures planned. Of the money received above this sum, the dramatist was to have received 70 per cent. and the Pond Bureau 30 per cent.

TAKING DOWN SEA BEACH PALACE

The Sea Beach Palace on Coney Island is now being demolished to make room for a new structure to be known as the Palace of Joy, which will be erected where the Palace now stands. The Sea Beach Palace has been at Coney Island since 1876, when it was brought from the machinery exhibition building from the Centennial Exposition in Philadelphia.

Joseph Reinhorn, Samuel Moscovice, Joseph Meltzer, S. W. Gumpertz and Jacob Kramer are behind the project for the new Palace of Jay. All of its attractions will be indoors. It will have a swimming pool 300 feet long and 80 feet wide, at a distance of 2,000 feet from the ocean, from which water will flow into the pool by the installation of a tubing system.

The entrance of the building is planned to be made on Surf Avenue and W. 10th Street. The park will extend back 1,000 feet from Surf Avenue and from W. 8th Street to West 11th.

MARILYN MILLER'S MOTHER SUES

CHICAGO, Jan. 16.—Charging desertion, Mrs. Ado V. Miller, mother of Marilyn Miller, dancer with the Ziegfeld "Follies," last week filed suit in the Supreme Court for divorce from her husband, Caro G. Miller, manager of the "La La Lucille" company. Miller is alleged to have left his wife on August 15, 1917.

LAMBS PLANNING NEW GAMBOLS

The Lambs Club last week announced the presentation of two "intimate Gambols," to be given in addition to the regular annual performance which they always present. The first is scheduled to take place at the Hudson Theatre, Sunday evening, January 25. Tickets will be sold only to Lambs, or through members, to their friends.

FRANK FARNUM

DOING HIS ORIGINAL SHIMMY DANCE WITH VIE QUINN AT THE 81ST STREET THEATRE THIS WEEK.

WOMAN PLAYWRIGHT SUES

Marjorie Blaine, one of the co-authors of the "Unknown Woman," which recently closed at Maxine Elliott's Theatre, has brought an action for separation against her husband, Jonas S. Scheff, a wealthy silk mill owner and head of the J. S. Scheff and Company silk concern. The action was started last Thursday by the filing of a summons complaint and affidavits in support of a motion for alimony and counsel fee, by Samuel W. Tannenbaum, her attorney.

According to the complaint, the Scheffs were married seventeen years ago and have no children. She alleges that her husband has been guilty of cruel and inhuman treatment and has failed to support her since September of last year, when she alleges he chased her out of their home, 71 East Ninety-sixth Street. Her husband's cruelty, according to her complaint, consisted of his throwing things at her and on one occasion, she avers, he ran after her with a hammer in his hand.

Mrs. Scheff is seeking $250 a week for herself and a counsel fee of $2,500. She says she was forced to leave her husband about six months ago and, at the present time is living away from him at 78 West Eleventh Street; that she is without funds, her only source of income having been her share of the royalties accruing from the "Unknown Woman." This amounted to approximately $1,000 since the play opened in Washington, October 26 last. It ran here approximately eight weeks. She says her husband's income from his silk business totals $30,000 yearly. The motion for alimony is returnable January 27.

BAND CHANGES NAME

The New York Military Band has changed its name to The Goldman Concert Band. This name was selected in honor of the band's leader, Edwin Franco Goldman. There are fifty-five pieces in the band, in addition to a harp and two string basses.

DAVENPORT PUTS IN ANOTHER

Although Butler Davenport, playwright-producer, has made it his life rule never to permit humor to enter into any of his works, "A Figure Worth Saving," which he is presenting at the Bramhall Playhouse, in addition to being essentially dramatic, poetic, and symbolic, is downright funny, in a subtle sort of way.

His character line-up, that of a starving sculptor, his beautiful blond model, with her foreign accent, and the villian, with his sleek, black hair and brilliantine goatee, would serve admirably for a burlesque melodrama. And the story—

It is bitter cold, there is nothing to eat and, what is more, there is no money for food or fuel. The sculptor is sacrificing all for an ideal, in the form of a nude statue called Woman, which, because the pose is immodest, no one will buy.

Gently his model suggests that she had better "go out" and get some money, but he says no. However, at this point the villian enters. He is rich and offers to buy the living model. The sculptor remonstrates, but unfortunately is called from the room. The villain makes love to the model but she spurns him.

Then, as the villains always do, he brings forth the bankroll, slips her "fifty" and makes his exit, confident that she will follow.

It is at this juncture that the play assumes a truly sincere aspect, for she goes to the wealthy one, only to return as the sculptor dies, knowing all.

Mr. Davenport played the role of the sculptor. Maud Van Turck was the model and Al Dexter the villain.

'CIVILIAN CLOTHES' GOING STRONG

SAN FRANCISCO, Cal., Jan. 17.—"Civilian Clothes," the Thompson Buchanan play that was originally scheduled for one week's production only by the Morosco Stock Company, at the Morosco Theatre, has just completed its twenty-ninth week here and is still going strong. The house has been doing turnaway business since the play opened and has smashed all stock records in the West. Eleanor Woodruff still continues in the leading feminine role, but Herbert Hayes has succeeded Clyde Fillmore, who took Thurston Hall's place when the latter went to New York to enact his original role in the Metropolitan company.

SELLING TIVOLI THEATRE BONDS

An issue of $600,000 worth of six per cent first mortgage serial gold bonds, in $100, $500 and $1,000 lots, on the new Tivoli, Chicago, have been placed on the market by Balaban and Katz, builders. The bonds, offered at par and accrued interest, are dated November 1, 1919, with semi-annual payments of $20,000 on and after November 1, 1921, and $400,000 November 1, 1926.

The owners of the theatre point out that the annual net income from this playhouse, based upon the receipts derived from their other properties, the Riviera and Central Park, should be approximately four times the maximum interest charges.

SHOW SAILING FOR ENGLAND

R. H. Burnside's musical comedy, "Miss Millions," which has been at the Punch and Judy Theatre, will be taken to London on the 24th, when the entire production sails aboard the Cedric.

KITTY MADISON

Kitty Madison, who adorns the front page of The Clipper this week, is the pennant winning soubrette of William S. Campbell's "Rose Sydell" Company on the Columbia wheel. She is a huge success this season and is gaining a host of admirers on the circuit.

This is Miss Madison's second season in this line of endeavor, at which she has been so successful that she has had numerous offers for next season. Previous to this engagement Miss Madison was in vaudeville, starring with a big feature act. She is under the personal direction of Will Roehm, of Roehm and Richards, who looks for great things from her in the near future.

CHICAGO HOUSES WARNED TO FIGHT RETURN OF "FLU"

Health Board Orders Houses Disinfected and Other Precautions Taken to Ward Off Calamity Similar to Last Year, When They Were Closed

CHICAGO, Jan. 19.—Orders to aid in combating the reappearance of the "flu" have been given to all theatre owners in Chicago. The marked increase in cases of the malady has led health officials to fear another epidemic and a warning has been issued to the public to avoid movies and all theatres.

In an effort to curtail the disease and cut the death rate, the Commissioner of Health has forwarded orders to all legitimate, vaudeville and motion picture theatres. Every one has been ordered disinfected and all ventilating systems closely examined. Motion picture theatres have been ordered to display warning signs on their screens against expectoration or coughing in public places and other houses ordered to carry the warning in prominent places on their programs.

This was the first step, last year, that finally resulted in the closing of every theatre throughout the city, and theatre owners fear that if the epidemic is not curtailed it will again result in the closing of every house for at least ten days or more.

ROEDER ESTATE SETTLED

Benjamin F. Roder, general manager for David Balasco, last week, in the Surrogate's Court, filed an accounting of the New York estate left by his late wife, Geraldine Morgan, who died leaving a will executed on June 12, 1903, in which she directed her net estate, wherever situated, to be distributed as follows:

Mrs. Virginia W. Morgan, her mother, of Glendale, Berkshire County, Mass., a life interest in the home there, after which it is to become part of the residuary estate; Paul Morgan, brother, her Stradivarius violin. The remainder of the estate goes to her husband, who, without bonds, qualified as the executor.

According to Roeder's accounting, he charges himself with $13,174.91, and credits himself with $3,279,.06. A preliminary court hearing for the signing of the decree settling the accounting and to discharge the executor from his duties of trusteeship will come up on January 30.

NEW OPERA OPENING SET

"Cleopatra's Night," the tenth American work to be produced by General Manager Giulio Gatti-Casazza, will have its premiere this Saturday at the Metropolitan Opera House. The cast includes Frances Alda, Orville Harrold, Jeanne Gordon.

INVENTS MUSIC-COLOR DEVICE

Langdon McCormack, author of "The Storm," has just completed a new stage invention which is to be tested in a New York theatre this week. It is a new color scheme which will be used as an auxiliary to music denoting on the screen the changing moods of the orchestra or organ.

TO REBUILD QUINCY THEATRE

QUINCY, Ill., Jan. 17.—The Empire Theatre, owned and manager by the Busby brothers, which was recently destroyed by fire, is being rebuilt, and will open in August.

BERNARD COMING IN

"As You Were," which has registered considerable success in its tour out of town, will come to the Central Theatre next Monday night with Sam Bernard and Irene Bordini in the featured roles.

HARRY DUMONT DIES

Harry Dumont, an actor who appeared in many A. H. Woods productions and who was known in the Pathe films, died at the Post-Graduate Hospital last Sunday after a long illness.

"IN BED" COMING IN

Following the advent of "The Girl in the Limousine" from the Eltinge Theatre next Thursday, Florence More, in "Breakfast in Bed," will go into the house for an indefinite run.

RE-TITLES THEDA BARA PLAY

A. H. Woods has re-titled the play in which he will star Theda Bara shortly. The original title was "The Lost Soul," but is now to be known as "The Blue Flame."

ACADEMY PUTS ON PLAYS

"Betty Comes Back," described as a comedy in three acts and credited to the youthful pens of Emile Benson Knipe and Alden Arthur Knipe, was presented last Friday afternoon at the Lyceum Theatre by pupils of the American Academy of Dramatic Arts and Empire Theatre Dramatic School.

Although the piece is written in a juvenile vein, it is not devoid of brightness, and sets forth a fairly interesting theme, but one would hardly place it among that variety of plays intended to fall under the category of comedy. However, the piece is not intended for Broadway boards, and with this thought in view, it is unnecessary to criticise its merits as a comedy.

Save for a bit of occasional prompting the production was all that could be expected, special honors going to Carolyn Glen, who played the title role. Walter Ducart, who gives promise as a juvenile, and Paul Hubert, who has an elderly part,

MISS SYLVIA CLARK
"That Classy Little Clown"
AT KEITH'S COLONIAL THEATRE THIS WEEK DIRECTION JAMES PLUNKETT

REPORT ON LOEW FINANCES

In a statement issued by the Wall Street interests backing the Marcus Loew theatres and affiliated companies a balance sheet as of November 30 last shows the finances of the corporation to be as follows:

Assets—Cash, $1,578,139; loans on call, $300,000; subscriptions to capital stock by outside interests, $206,000; notes receivable, $11,000; Liberty bonds, $15,500; accounts receivable, 313,093; land, building, equipment, etc., $10,260,648; construction work, $79,553; leases at cost, $1,353,044; investments in other companies, not consolidated, $283,000; deposits on contracts, $200,000; undivided profits, $165,260; advance payments on contracts, $143,333; deposits on leases and film contracts, $201,383; other investments, $57,-910; theatrical contracts, advertising and good will, $9,035,028; deferred charges $199,691; total, $27,103,190.

Liabilities—Accounts payable, $90,429; cash deposits on leases, $31,637; loans and notes payable, $273,231; income and excess profits taxes, $367,209; taxes on theatre admissions, $136,963; deferred accounts and instalments, $337,443; bonds and mortgages, $3,475,000; deferred credits, $28,421; reserve for Federal income and excess profits taxes, 1920, $222,970; advances by co-operative interests, $94,103; capital stock Loew's, Inc., 700,000 shares without par value, $17,500,000; Loew's Inc., surplus, $46,733; affiliated companies capital stock par value co-operative interests, $2,290,391; surplus of affiliated companies applicable to stock owned by Loew's Inc., $1,629,393; surplus of affiliated companies applicable to stock owned by co-operative interests, $597,267; total, $27,103,190.

BLACKWELL MUST PAY

Carlyle Blackwell, motion picture actor, has been ordered by Supreme Court Justice Finch, to pay to his wife, Ruth H. Blackwell, the sum of $1,300 unpaid alimony. The court ordered that he pay $600 on account within five days; $100 on January 30, and $100 monthly

WOMEN STARS PREDOMINATE

Women stars are ruling Broadway shows this season and some wiseacres say that that fact has more than a little to do with the great prosperity that has smiled upon the box offices since the season set in, figuring that they are a better drawing power than male stellar attractions.

Among the feminine stars who have a big following are Blanche Bates, Laurette Taylor, Ina Claire, Billie Burke, Lenore Ulric, Jane Cowl, Ethel Barrymore and others, who, together, do not leave much room for the matinee idols.

In the list of the men are Leo Ditrichstein, Otis Skinner and John Barrymore. But, outside of them, the males are not as numerous in the big lights as they usually are at this time of the season.

TIMBERG SHOW DELAYED

SYRACUSE, Jan. 16.—Although originally scheduled to open in Stamford, Conn., Herman Timberg managed to get his musical production "Tick-Tack-Toe" under way here last night, after two days delay. The piece is an elaboration on the vaudeville act, "Chicken Chow Mein," and has been renamed several times prior to its premiere.

Timberg, who takes a part in the piece, is responsible for the music and dialogue. Flo Lewis has an important role, which is well handled. Jay Gould and George Mayo are good. Pearl Eaton, C. Leland Marsh and an attractive bunch of girls make up the rest of the cast.

MORTIMER HAS NEW JOB

G. Horace Mortimer, the publicity man, has been engaged to manage the new exploitation department for the First National Exhibitors' Circuit. Mortimer exploited "The Heart of Humanity" for Universal in New York State and half-way across the continent. He has lately been in California, where he directed publicity for the territory West of the Rockies for Public Health Films.

The new exploitation division of First National Exchange, Inc., was organized last week with Mortimer in charge. It was created to work for the benefits of both the exhibitor and the exchange.

FILM THE CONSTITUTION

WASHINGTON, D. C., Jan. 19.—For the first time in twenty years, the original parchments of The Declaration of Independence and The Constitution of the United States, were taken from the safes in which they repose last week and were exposed to the motion picture camera for the first time. This action was taken as a means to offset the radical propaganda being spread throughout the country.

McKINLEY SQ. CASINO BURNS

Fire destroyed the McKinley Square Casino, an immense frame structure, on East 169th street, Sunday, causing a loss of about $100,000. The fire started about eight a. m. and burned through until late in the afternoon.

The Casino was one of the land marks of the Bronx and had been used for dances, political meetings and lodge gatherings.

ACTRESS LEFT $650

The late Caroline A. Lee, who appeared in pictures with Ethel Barrymore, Mary Pickford and Mary Miles Minter, one of which pictures was "The Little Teacher, left no will. The estate amounted to about $650 in personal property. Miss Lee, who is survived by her son, Allen Lee, was born in this city in 1860.

GERMAN PAPERS ARRIVING

For the first time in six years, copies of the German Theatrical publication "Der Artist," have been received in this country. When the war started, the papers ceased coming and for six years the news of the German theatrical world was a matter of guesswork.

MRS. SULLY GETS $30,000

Mrs. Grace Sully, widow of John F. Sully, who, with his son, Vincent, was killed in an auto accident April 25 last, was awarded a judgment last week of $30,000 for their loss. She brought suit against the town of Tenafly, New Jersey, where the accident took place.

VAUDEVILLE

CANADIAN TAX COLLECTORS ARE INVESTIGATING

SAY HOUSES DEFRAUD GOV'T

ST. CATHARINES, Ontario, Jan. 17.—Following an alleged attempt to defraud the Canadian Government of war tax receipts, by the owners of a theatre in Thorold, Ontario, revenue officials of the Canadian Government have been ordered to investigate the collection of war tax in the various vaudeville houses and theatres in the Dominion.

The charge against the Thorold Theatre was instituted by a revenue inspector of the Ontario Government, who based his accusation on the returns made at that house on the night of November 26. The manager, according to government officials, made a return in attendance of 135 admissions, while revenue inspectors claim 400 persons witnessed the performance. The manager, who was responsible for the government tax report denied that there had been any attempt to defraud, asserting that there must have been a clerical error.

Government officials further claim that war stamps were not sold up to the required number. In answer to this charge, the manager stated that the house had not been able to bet the five cent stamps required, so had used five one cent stamps instead. These became destroyed, he added. He also pointed out that the ticket chopper became choked if too many stamps got in it, but said the stamps were always burned in the presence of a witness after each show.

According to government officials, the Canadian Amusement Act requires that all stamps be returned to the government after having been used. This is said to be the first case of its kind in the Dominion, but revenue officials are of the opinion that similar thefts have been going on for some time.

GERTRUDE HOFFMAN COMPLAINS

Claiming that she is being imposed upon, Gertrude Hoffman, vaudeville and production star, has appealed to E. F. Albee to prevent the use of the name Gertrude Hoffman by anyone but herself.

In several western States, she says, a picture called "The Perfect Model" is being shown in the interests of physical culture. Gertrude Hoffman is announced as the star and the heralds state that she will appear with the picture. Upon discovering this, Miss Hoffman tried to stop the use of her name with the film, but it happens to be the girl's real name and, therefore a question for the courts to settle.

PRODUCING NEW REVIEW

Phil Taylor, who produced the "Revue Comique," is rehearsing a new musical comedy called "The Isle of Mum," to open in vaudeville on Monday. Faber and Duane are responsible for the book and music. In the cast will be seen Vera Law, Jack Walsh, James F. Ayres, Hazel Pryor, Eugene Keith and Charles Taye, with a chorus of six.

AUDUBON HOLDING CARNIVAL

The Audubon Theatre, of which Ben Jackson is manager, is holding a carnival this week in celebration of its sixth anniversary. Eight acts have been booked for each half, making sixteen in all, instead of the customary five or six.

BURNS AND KISSEN ROUTED

Burns and Kissen have been routed over the Keith time for twenty-seven weeks.

MORRIS DOING ANOTHER TAB.

Dod Ackerman, the scenic man, and Jack Morris, of the Shubert offices, have in rehearsal a miniature musical comedy called "The Tulip Girl," which they will present in vaudeville. Paul Porter is responsible for the book and George Spink for the music. Marion Rivers, Elsa Thomas, Mat Hanling and Paul Porter, who is staging the act, will head the cast of fourteen.

GIBSON AND CONNELLI SPLIT

William Gibson and Regina Connelli ended their partnership in "The Honeymooners" at the termination of their engagement at the Palace last week. Gibson intends to go into vaudeville as a single. Miss Connelli will probably remain with the playlet, which is under the management of Dewis and Gordon, and may have Will Halligan playing opposite her when the offering goes out again.

GROCK LEAVES BILL

Grock, the French clown who has been appearing around New York, doubling at all houses, was taken ill on Friday of last week and forced out of the bill at the Orpheum and Bushwick. At the former house, Sophie Tucker replaced him, finishing the week, and at the latter Leon Erroll doubled the Riverside and Bushwick, finishing the week at the latter.

GET BRITISH TIME

Harry Green and Company will open in England on April 5 with "The Cherry Tree." On the same day, Lee Kohlmar and Will Fox and Company will open there with "The Two Sweethearts." Sam Mann and Company will present "The New Leader" on June 21. All of these acts have been booked by Ernest Edelesten, who sailed for England some time ago.

CLAUDIUS AND SCARLET WIN

The controversy between Claudius and Scarlet, now at the Hippodrome, and Mabel McCane, whom the former accused of infringing on their act, has been settled in favor of Claudius and Scarlet, through the instrumentality of the Keith Booking Exchange and the N. V. A. Miss McCane has been given a limited time to obtain a new vehicle.

GOING TO ENGLAND

Among several American acts booked for tours over the Moss Empires and other circuits in England are Princess Kathleen Kla-wah-na, the Indian musician; Bryan and Langdon, Billy Rogers, Nevins and Gordon and The Larnerds. They sail some time in March, the exact dates being as yet undecided. Booked by Barney Myers.

CURRAN BACK WITH UNITED

Tommy Curran, the booking agent, was last week reinstated on the United floor. He was taken off last year for reasons best known to the booking offices. They decided, however, last week, that they would take him back.

JOINS WILL KING COMPANY

SAN FRANCISCO, Cal., Jan. 19.—Ethel Burr last week joined Will King's musical comedy "Get Next" at Loew's Casino, here. On the bill was Electro, Bernard and Erickson, Six Whirlwinds, Bill Pruitt and Bennington and Scott.

GOING TO ENGLAND

Claudia Coleman, now appearing throughout the West, sails for England at the end of her present tour, to open at the Palace in London during the second week in July.

PALACE BOOKERS SWITCH

George Mentz, formerly with Lew Golder in the Palace Building, is now with Max Hart. Nick Agneta, who was with Hart, has gone over to Golder.

SYRACUSE'S NEW KEITH HOUSE READY

OPENING NEXT MONDAY

SYRACUSE, N. Y., Jan. 19.—Keith's new vaudeville house here will open next Monday, January 26th, with W. Dayton Wegefarth as house manager.

Construction was started on the theatre two years ago. The building, both interior and exterior, was designed by T. W. Lamb, a New York architect. Shows will be booked into the house for a full week stand by Johnny Collins of the Keith offices, under the supervision of Eddie Darling.

The opening bill will be headlined by Belle Baker. Among the others who will apear are "Flashes," with Doc Baker, Dugan and Raymond, Miller and Mack and Libonati. The house is considered the most attractive in Central New York.

ACT OPENS ON COAST

SAN FRANCISCO, Cal., Jan. 17.—"The Song Shop Review," a new spectacular singing act, was presented at The Strand Theatre this week. The act carries eight singers and two pianists. In the cast are Peggy LaHey, Alfred Heinrich, Oscar Walsh, Phil Price, Arthur Reese, Frances Darling, Elvia Arnold, A. Whitmer and Zeta Gross. They are featuring "My Baby's Arms," "Peggy," "Lonesome," "Freckles" and "The Time Will Come."

HOBOKEN HOUSE OPENS

The Strand Theatre, Hoboken, under the management of Isadore Klein, opened its doors on Monday night to an invitation audience. The house will be booked by Fally Marcus. The bill for the opening week was "The Soda Fountain Girl," Halley and Noble, "The Girl From Up There," Meehan and O'Brien, Russell and Stewart.

PLAYED SUNDAY CONCERTS

Among those who appeared at the various Shubert Sunday concerts last Sunday were Jack Norworth, Sam Ash, Toney and Norman, Al Herman, Frank Fay, Dale and Burch, St. Claire and Jazz Band, Howard Brothers, Williams and Wolfus, Galagher and Rolley, Al Shayne, and others.

SAUBER WINS

Thomas B. Vann last week filed complaint with the N. V. A. against Harry Sauber, claiming the latter's act, "The League of Nations," to be an infringement upon his offering, "The International Minstrels." Verdict was returned by the N. V. A. in favor of Sauber.

BROWN AND WESTON FORM ACT

Jessica Brown, formerly of Kalmar and Brown, has teamed up with Effie Weston, of Kerr and Weston, and the two will do a new dance act. Moore Deam, formerly pianist for the Creole Fashion Plate, will be at the piano. Leo Fitzgerald will handle it.

CLAIMS LEMON TRICK

Complaint was filed with the N. V. A. last week by Jarrow, the magician, against Frank Gordon, also a magician. Jarrow has asked that Gordon be restrained from using a lemon trick, claimed to have been originated by him.

BILL FOR ZEIGLER SISTERS

"Cowboy Courtship," a western act, jumped into the bill at Loew's American Theatre last Thursday night, when the Zeigler Sisters and Their Tennessee Five were forced to withdraw, due to illness.

BILL ROCK ATTACHED

KANSAS CITY, Dec. 18.—William Rock, finishing a week's engagement here at the Orpheum theatre, was attached by Walsh and Ayleward, local attorneys, this week as the result of two judgments obtained against him in New York.

The papers recited that Rock is indebted to both the Benedict Engraving Company and the National Printing and Engraving Company, in the total sum of $325.67. This amount, the papers set forth, was the unpaid balance of two judgments totaling $575.67. Following the service of the attachment papers Rock settled the claim with the local attorneys by paying the full amount, plus costs and disbursements.

The judgments mentioned were obtained here last June by Leon Laski, attorney for the plaintiffs, in the Third District Municipal Court. One of the judgments was for $105.14 and the other amounted to $470.53. Subsequently an order was issued for the examination of Rock in Supplementary Proceedings. He appeared by House, Grossman and Vorhaus, and it was arranged between the latter firm and Laski that Rock pay $50 weekly until both judgments were paid. This Rock did, thereafter, for five weeks, paying a total of $250 on account here. His failure to pay the balane as agreed caused Laski to send the claim to Kansas City.

COLONIAL BILL CONFUSED

The bill at the Colonial was in a rather confused state on Monday afternoon, owing to the late arrival of Billy Seabury's scenery, which made it impossible for his act "Frivolities" to go on at the afternoon show. The Mosconi Family substituted. Guy and Pearl Magley were out of the bill, at the last minute, and Siegell and Irving, who replaced them, arrived too late for the afternoon show, so Dewitt Burns and Torrence opened. However, the evening performance was in working order and Seabury showed his act in its proper place, with all the other acts in theirs. The management offered to refund the money of anyone who had come in to see Seabury's act especially, or change their tickets.

FINISH PANTAGES TIME

SAN FRANCISCO, Jan. 17.—The Aerial Macks have completed their contract with the Pantages Circuit and have left for New York. Willie Solar has also finished on the same time and is bound for Chicago.

WALTER AUSTIN CLOSING

NEWARK, N. J., Jan. 19.—Walter Austin closes with the "Oh Frenchy" Company this Saturday. He has been offered a non-cancellation contract for the balance of the season, but has decided to close.

CLAIMS ROONEY ACT SONG

Frank Rich, of David and Rich, has filed complaint with the N. V. A. against Pat Rooney. Rich claims that Rooney is using a musical number in his act for which he holds a copyright.

GRIFFIN OPENING NEW ACT

Gerald Griffin is opening a new act called "A Romance of Ireland," at Loew's American, January 22nd. He carries special scenery, songs, and a cast of four people.

REBOOKED OVER PAN TIME

Cook and Vernon, comedy singing and dancing act, have been given a contract to re-play all of the Pantages houses they have appeared in.

GEORGIE O'RAMEY HAS ACT

Georgie O'Ramey will shortly be seen again on the stage in a new vaudeville act. Clarence Senna will accompany her at the piano.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Contiued on Page 10)

PALACE

The Briants, two men, offer an acrobatic and slap-stick knockabout act that was well received, due to the "Dummy" that comes to life and its marvelous falls. "The Dream of the Moving Man" is the title. As an opener it is a corker.

Mme. Claire Forbes, piano soloist of the Boston Symphony Orchestra, made her vaudeville debut, but did not get over. The act, in full, will be reviewed in the New Act department.

"Last Night," one of Lawrence Schwab's new acts, is full of pep and held down the position. Earl Cavanaugh, although handicapped by a severe cold, worked hard and put the punches where they belonged, scoring individually by his quiet but effective manner. Walter Clinton and Julia Rooney were excellent in their respective roles, and the dance by Julia Rooney, giving an imitation of her brother Pat, almost brought down the house. Four girls make up the chorus and wore some pretty costumes. But the encore after the first number could stand rehearsing. Ruth Tompkins satisfied in her role. Richard Simson, as Julia's father, was not convincing, as his dialect was not in keeping with the character. The lyrics and music were furnished by Blanche Franklin and Nat Vincent and the dances staged by Sammy Lee. All concerned did very well and the act will, undoubtedly, score elsewhere as it did at this performance.

Allan Rogers scored one of the most sensational hits that has played the Palace in many seasons. The audience simply would not permit him to retire after singing four songs in a tenor voice that contained real quality. He is an American and his rendition of operatic arias and a "Hebrew Chant" won for him a warm place in the hearts of those present. This act could be featured, as it is replete with material that vaudeville audiences love to pay for.

Dugan and Raymond gathered in enough laughs and applause to entitle them to one of the big hits of the shows. The "Aeroplane" satire is excellently delivered and Dugan worked every comedy point to perfection. Miss Raymond has greatly improved in her delivery and is a valuable asset to the act. The "lie" bit, although done many times in productions and vaudeville, has a new twist and is put over with a punch.

"Topics of the Day" was flashed during intermission.

Thomas E. Shea, in a series of playlets, with the assistance of three others, has assembled a vaudeville act that will find it easy sailing. The offering is further reviewed in the New Act department.

Bellclair Brothers proved beyond contradiction that a hand-balancing act can hold down an important position on a big time vaudeville bill and go over with a bang. Ben Bellclair has been doing this line of work for many years and it seems that he improves with age. He handles his top-mounter, who is heavier than the understander, in such a wonderful manner that the audience gasped with amazement. This will prove to bookers of vaudeville that an acrobatic act of merit, such as this one, can be "placed" to good advantage.

The Mosconi Family, consisting of father, sister and brothers, is about the fastest dancing interlude in show business. Each of the six are masters of the art of legmania, and "Pop" Mosconi is a wizard. Louis and Charles do a double number that is a corker, but, after Louis completed his solo dance, the act stopped right there. Verna is also an exponent of the art and makes a splendid appearance. William and the other brother are learning fast. As a dancing act, it is there a mile and stopped the show for fully two minutes after Mrs. Mosconi bowed.

Four Marx Brothers closed the show and held them all in with a brand of comedy and music that was highly entertaining. J. D.

COLONIAL

Owing to conditions for which the management was not responsible, the bill at the Colonial, on Monday, was in somewhat disordered schedule, but, all things considered, Chris Eagan deserves credit for the way he set things going. De Witt, Burns and Torrence opened on Monday afternoon with their acrobatic novelty, "The Awakening of the Toys." At the night show they held last position.

The Four Melody Maids were on second with a singing act that pleased an audience in a receptive mood. The four girls make a neat appearance and dress well. Their voices, with the exception of one, the girl who stands second from the stage right, are pleasing.

Toto was on third. We have seen clowns, we have seen contortionists and we have seen comedians galore. But, this fellow combines all three in a manner that is bound to please even the most hard-headed audiences. His comicalities, grotesque tumbling and cortortion work, found favor with the folks out front and they applauded him heartily. He was called for an encore and offered a burlesque Scotch bit that was a howl.

DeMorest and Collette held fourth position and scored very heavily with their playing and comedy. DeMorest gave proof of being equal to the occasion, when some fellow in the audience tried to "butt" in on him. His dancing and tumbling went just as well as ever, if not better. Collette played very nicely and her number was received with approval.

The Mosconi Family substituted for William Seabury's "Frivolics" on Monday afternoon. Seabury's act did not get into town on time for the afternoon performance, due to a storm, but arrived in time for the evening show. The Mosconis went over like a house afire and went through their bag of tricks very cleverly.

Following intermission, Fleta Brown and Herbert Spencer offered a singing act, with just a dash or two of comedy here and there, the comedy being furnished by Miss Brown. They offered some numbers for which they are responsible and went over very nicely. Spencer's yodeling number was a big hit.

Lee Kohlmar and Company are still using their old vehicle, "Two Sweethearts." To give the exact age of this playlet would be somewhat of a task, but, despite that, the audience took to it, much to the surprise of the reviewer, and relished it. Some new bits of business have been injected into the act, and it was noticeable that the passages in Yiddish were more numerous than heretofore. The story of the playlet is well known to all, and a change of act for Kohlmar would be welcome.

Sylvia Clark went out and, despite a cold, evened honors with them all. She went out after them strong and cleaned up. All of her numbers went over with a bang that re-echoed through the house. She was called upon to answer call after call until she had exhausted her material. She put over some clever impromptu bits with the assistance of DeMorest, of De Morest and Collette. Miss Clark is an exceedingly clever girl and all she got she earned and deserved.

Johnnie Ford and his five Melody Maids were next and, at the Monday matinee, held the closing position. Ford and the girls offered a revue brimful of song, music and dance, all of the latter being furnished by Ford himself. Ford is a very clever dancer. His work was well received, despite that the audience was tired by a long bill and the delay in its opening.

Siegell and Irving jumped into the night show and opened it. All in all, the Anniversary Week bill was a success, taking everything into consideration. S. K.

ROYAL

Martin and Fabrini are doing the same routine of dances which they have been presenting on the small time for the past few seasons, and gave a good account of themselves in the opening position. The eccentric fox-trot at the close of the offering sent them off with a nice hand, but they made a mistake in taking their last bow.

A. C. Astor has dispensed with his special drop and now works in one. He has also left out a lot of the bits employed when the act was reviewed as new, a few weeks ago, and has made a decided improvement on the offering by these eliminations. He has some original bits in his offering and also some gags that are new. The audience here liked him and showed it.

Captain Gruber and Mlle. Adelina put their elephant, pony and horse through their routine of stunts and went over well. The dog, which was formerly with the act and which was also programmed here, was not to be seen on Monday afternoon.

George Ford and Flo Cunningham are a neat couple, with a neat act, and that about sizes them up. The patter is clever, and is delivered effectively. Ford's "twitch and wink" number, telling of the girl who went through those motions because of nervous trouble, proved to be a riot. It is a long time since Rose Stahl was seen, and, therefore, Flo Cunningham's imitation of her does not get the best that should be gotten from it. James K. Hackett's work is also not very familiar to vaudevillians, but, despite that, Ford manages to make it do for quite a few laughs. Miss Cunningham is a very well built woman, dresses nicely and has attractive features. Ford also has a pleasing appearance and, together, they make a very acceptable team.

Dorothy Shoemaker has improved her sketch one hundred fold since it was last reviewed by the writer. She has made some changes in the cast, all of which are for the better. The playlet itself has been improved with better lines and the setting now looks like what it is supposed to be, instead of the backs of props, which were used before.

Following the "Topics of the Day," Marie and Mary McFarlane offered their repertoire of concert numbers, in which they include a published ballad. A young man, unbilled, assisted them at the piano. While both sing very well and, at this house, almost stopped the show, they could improve their offering by getting away from the stereotyped routine of prima donnas who sing the selection from "Chocolate Soldier" and "Good-By Forever." Originality in working out a routine is one of the reasons for Grace Nelson's success and, simply because the Misses McFarlane are older performers, in experience, is no reason why they should not be different.

Despite the fact that Zomah's costume and setting give a circus impression, it must be said that here is one mind-reading offering that is really exceptionally mystifying, or better yet, convincing. Her assistant does not say one word and she answers the questions which are asked directly from the audience. This same assistant offers $1,000 reward to anyone who can prove a code, wires, or any contrivance is used. The card game finish is one of the best things seen in this line, as yet.

Rockwell and Fox stopped the show with their nonsense, but refused an encore and were content with taking another bow after the lights were out and put up again. Rockwell talked his head off, as usual, and they closed with the instrumental bit.

"The Girlies Club," a re-written version of "The Suffragettes," closed the show. The act is pleasing and the work of the majority of the cast good. It was well received. G. J. H.

RIVERSIDE

Chong and Rosie Moey, in a Chinese version of American songs and dances, opened the show and did excellently with a number of popular songs and some well executed dances.

Margaret Ford, the double-voiced singer, is back at this house with a new song repertoire. She was in exceptionally good voice at the opening show and her deep vibrant tones thrilled in some well rendered selections.

Langford and Fredricks, in "Shopping," found the early third position none too easy, in spite of Miss Fredericks' fine appearance and Langford's exceptional ability. If the reformers ever get after Langford's act, there will be a lot of cutting, for many of his lines verge closely on the raw, but his fine stage presence and modest manner enables him to get away with much that the average light comedian would stumble over.

Bobbe and Nelson scored the first clean hit of the bill with comedy talk and a lot of good singing. One of the men gives a remarkable imitation of Jolson's singing style, and, with one of Al's old songs, stopped the show completely.

Anna Held, Jr., is showing a new act in which the bulk of the work falls upon Emmet Gilfoyle, her very able assistant. She sings a song or two, dances, recites a war poem and wears a great variety of gorgeous costumes. Gilfoyle is a good comedian and worked valiantly to keep up interest during Miss Held's many costume changes. The act could stand considerable cutting and, with the running time decreased by several minutes, would be much improved.

Rae Eleanor Ball and brother followed "Topics of the Day" in the second half and scored one of the hits of the bill. Miss Ball, mistress of the king of instruments, played charmingly, with fine technic and beautiful tone. Her brother contributed several well played cello selections.

Valeska Suratt and a company of five, which included Eugene Strong and Walter Percival, presented a forty-minute melodramatic sketch or playlet by Jack Lait, called "Scarlet." Inconsistent, improbable and poorly constructed, its hope for success must depend upon the ability of the players, rather than the subject of the piece, its dialogue or situations, all of which are far fetched and improbable. Briefly, it deals with the adventures of Lady Billy, a cabaret singer in a cheap saloon called the Scarlet. In the back room, at one in the morning, a motley gang are assembled. Two young society men, a crooks or two, a waiter who, as a side line is a minister of the gospel, are the prominent figures. Into this crowd comes Lady Billy, and one of the young society men determines to woo and wed her. His wooing style is at least novel. He declares that he is a crook, a thief and murderer and woos the singer before the crowd in real cave-man fashion. He slaps one of her admirers in the face and throws him out of the saloon and the cabaret singer, impressed by his bravery, consents to marry him on the spot. The waiter-minister performs the ceremony and the couple go to the singer's flat and begin life together, the wealthy young man still playing the part of the tough criminal. Here he finds that his wife admires all the good qualities of mankind and abhors the criminal. He confesses the part he has been playing and she falls into his arms. With all the obvious faults of the playlet it has the merit of giving Miss Suratt an opportunity to act and, make no mistake, she can. One or two of her scenes were really fine. The cast is a good one, but the work of one or two plainly indicated that the act needs rehearsing, for there were many stumbles in the reading.

Roscoe Ails was the hit of the bill with Midgie Miller and the snap Jazz band, which stopped the show at five o'clock, a real stunt on a Monday.

Johnson, Baker and Johnson closed. W. V.

VAUDEVILLE

JEFFERSON
(Last half)

Harley and Harley followed the feature with their novelty offering. The work with the rubber ball between the man and woman is really the only novel bit in the act, the rest of the offering consisting of balancing stunts on a table, with chairs, by the man. They went over well.

Herman and Clifton have a neat singing turn and, with what little patter there is in the act either strengthened or, still better, omitted, they will find it much easier going. The two possess fairly good voices, but have a lot of learn about delivery.

Jones and Jones, two colored men using extra blacking, found no difficulty in getting laughs. The two work before a special drop showing a yard near a railroad. They have worked their way, or stolen their way, from the South. The patter between the two has a lot of gags that are new and are put over with good effect. Their singing, however, needed more rehearsing when reviewed.

The Kinkaid Kilties evidently has a lot of new people in the act; at any rate, something must have been wrong when the act was caught by the writer, for most of them seemed to forget what they were doing. One young man was particularly nervous and always kept watching the others to see when to start in with them.

The bits can be re-arranged to better advantage. For instance, instead of having the bagpipe and drum band in the midst of the act, use that for a closer. With time and rehearsing, they will be able to give a better account of themselves. At present, there are five women and four men in the turn.

Murray Leslie can also use some new stories, for those he is telling at present have been done by any number of acts. Leslie delivers somewhat on the style of Eddie Cantor, in singing. It was his songs, more than the stories, which got him off to a nice hand.

Jessie Hayward and Company, are presenting their same comedy sketch of back-stage. The work of all the cast is good and the offering itself pleases. There are quite a few lines which Miss Hayward delivers that require some one in the show business to understand.

Gillen and Mulcahey sang their way into the good graces of the audience and went well.

Leddy and Leddy can speed up their act by getting new gags and cutting down the first portion of the act. The acrobatic part is very good.—G. J. H.

CITY
(Last Half)

The Mystic Hanson Trio is one magic act that can easily hold down a better spot than opening or closing, even on a better bill than was offered here. A young man and two pretty girls constitute the trio. The girls do some magic in the opening bit, but assist in the rest of the act and also sing and dance very nicely. The various tricks done by the man are good, and many of them have not been used by other acts of this kind. In the first position, they took four bows.

Frank Browne would do well to prepare an encore for his act, for every time the writer has seen him, he has contented himself by taking a number of bows, after going through his repertoire on the xylophone. In a lot of cases, the idea of not taking encore is commendable, but Browne really deserves it, for he has a very good act of its kind.

"The Outcast" can be called a "problem playlet," and it can also be called a lot of other things. Two men and one woman present the offering. One of the men is supposed to be a woman-hater, having been crossed in love. The other believes that there is good in any woman, and, to prove it to the woman-hater, wagers that he will prove to him by calling a street-woman and showing that there is good in her. He whistles out of the window and a woman comes up. She later turns out to be a friend of the woman whom the cynic thought crossed him in love and explanations show that he was wrong, that women are good, and his sweetheart was true to him. The offering is overdone in bits, but, as a whole, will do very nicely for the small time.

Following the news reel, Berk and Sawn offered their dance act, which is one of the neatest to be seen, mainly because of the people in it. Berk has a routine of very difficult steps and, in Juanita Sawn has one of the classiest little soubrettes to be found. As a team they are very good.

Burton and Shea are still doing their song revue, which they now call "Burton-Shea's Revue of 1920." Despite the date, they are using old numbers, and, although it is in imitations the numbers are used, some new material would be welcome. The two have good voices and deliver well.

Frank Conroy and Company are now doing a new act. Conroy also has a new partner for this offering, which will be reviewed under New Acts.

Rice and Cady offered patter which can be improved upon in a great many places and some singing that can only be termed fair.

Martell's Mannikens closed the show and pleased. G. J. H.

VAUDEVILLE REVIEWS
(Continued from Page 9)

FIFTH AVENUE
(Last Half)

Ezuno Brothers opened the show with their novelty perch act, and were received with a marked degree of favor. Their work is fast and they know how to put it over.

Lexey and O'Connor, man and woman, offered a song and dance act which is particularly strong on the dance part. They have some steps that are worth watching and they put a lot of pep into the act. They received their just measure of applause.

George Demarel and Myrtle Vail, in a satire on married life and suffrage, held the third position. Their skit is very clever, indeed, and they handle it nicely. Aside from being clever in the handling of the comedy situations, both possess good singing voices. Miss Vail's impersonation of the up-stage wife is as true a picture as was ever painted.

Fourth position fell to the lot of Rowland and Meehan, who offered their singing act, containing a breath of the Shamrock. And that reminds us that, as a sort of farewell to John Barleycorn, the management has booked a Scotch and Irish act on the same bill.

"Those French Girls," otherwise known as the Amoros Sisters, were next. These girls have, as the saying goes, improved with age, and their act, as it is today, although very little changed, is much better than it ever was. They were a young riot.

Lane and Moran are two men, one of them a comedian of more than passing notice and the other a rather clever "straight" man. The comedian, whom we surmise to be Lane, does the major portion of the work. They had to come back and take an encore.

The Shirley Sisters, aided and abetted by Bud Bernie, offered a singing and dancing act that went over very nicely, indeed, for they tried hard and, with Bernie's assistance, put it over. The girls work well, look well and dress well.

Felix Adler, the man who knows them all, assisted by Frances A. Ross and a stage hand, offered his old act. But, just the same, they laughed at it and appreciated.

Jack Wyatt and his Scotch Lads and Lassies closed the show and, despite the position, succeeded in keeping the audience seated. The act moves with more pep and go than it ever did, and that's going some.

Pictures closed a tip-top bill.—S. K.

PROCTOR'S 23RD ST.
(Last half)

Monahan and Company, the latter being a lady partner, offered a roller skating act that went over quite well. They work hard and fast and have some stunts in it that are worth watching.

Dolly Ward, assisted by a male partner who receives no billing or mention whatsoever, although he is entitled to it, held number two spot. The act consists of a lot of hokum, some singing and some piano playing. They were well received.

A. C. Astor, the globe-trotting ventriloquist, was third and was the only act on the entire bill that was encored when the reviewer saw the show. He has changed his act around a bit, having got hep to the American idea of comedy. His work with the dummy is extraordinary.

Valmont and Reynan have a singing act that ranks with the best of them. Both possess powerful, yet pleasant, voices and their repertoire has been chosen with an ear toward the classical. All of their numbers are of the high-class or operatic variety, and splendidly rendered. They scored a hit, that was deservedly theirs.

"Puppy Love," a six people singing and dancing act, with some good comedy thrown in for extra measure, was headlined and succeeded in scoring a large hit. The acrobatic dancing of Jack Edwards is the feature of the act, although just praise must be given to the fellow who plays the part of bashful Willie and leads as comedian of the act. The turn has to do with the love affairs of three different couples and shows the different methods of procedure.

Bobby Henshaw, the ukelele kid, was on next and shared headline honors. His imitations, yodeling and comedy went over great and resulted in his scoring a big hit.

Princess Olga and her leopards closed the show. She certainly is a daring miss, for it takes courage to go through the routine she did with the animals in the mood they were when reviewed.

"Hawthorne of the U. S. A." with Wallace Reid, was the feature.—S. K.

FROLIC TO GO ROUND CIRCUIT

The Parisian Fashion Frolic, which ended a ten-week's engagement at the Broadway Theatre on Saturday night, opened for a tour of the Moss Circuit on Monday. It is now playing a full week at the Hamilton with a week at each Moss House to follow.

KEENEY'S
(Last Half)

LaMount and Wright, two girls who possess ability to a marked degree, opened the show with a musical offering that was received with approval. They did a little of everything and made the audience like it.

The Randow Trio, two men and a woman, the smaller of the men doing comedy, were on second and offered an act composed of singing, dancing and acrobatics. All three worked hard and some of the stunts performed merited the hearty applause they got.

Third position fell to Conlin and Glass, camouflaged as Lynn and Goss. They were using a new drop with yellow centre curtains and a yellow piano cover which we have never seen in their act before. Otherwise, the act is the same as it always has been, even to getting laughs.

Aunt Jemima and her Syncopated Bakers, who held the fourth spot, are newcomers to the vaudeville stage, as far as their present act goes. For a further review of the turn, see the New Acts column.

Following the weekly news reel came Helen Gleason and company in "State Room No. 13." The act has been changed to make the dialogue comply with present requirements inasmuch as the old dialogue about submarines is passe now that the war is over. However, the bulk of the act still remains the same, and was received in the same manner it always has been. We might suggest, however, that the man put a little more pep into his work.

Gibson and Pollack, assisted by a fellow in a box whom they called Mr. Gordon, offered the same act, with the exception of several bits of business at the finish, in which "Mr. Gordon" figured. They went over very big, for the audience liked their style of work. The new bits are sure fire laugh getters.

Santora's Pets, trained canines, closed the show with an exhibition of highly developed intelligence. The dogs went through a routine of tricks, old and new, as though they liked it. The audience did, and stayed till the finish.

H. B. Warner in "Haunting Shadows" was the feature.—S. K.

VICTORIA
(Last half)

Cecil B. De Mille's "Male and Female" was the big feature at this house and the vaudeville was cut down to four acts.

The Steiner Trio, all men, followed the films with a casting offering of merit. They opened with some patter and a song which they shouted entirely too loud, evidently thinking that the size of the house required it. The stunts on the horizontal bars were very good and took them off to much applause.

Bonner and Powers will never get beyond the small time with their present offering, whether they have ability to handle better material or not. The patter consists entirely of old gags and even some of the songs were published more than three seasons ago.

The man possesses a good voice, but is not the type for "nut" comedy, which he tries to put over. The woman has a nice figure and shows it in a pretty gown. She also has a dance which is ordinary. The pair could do a song offering without their present patter, to better advantage.

Homer Lind and Company were sharing headline honors with the big feature "Male and Female," although the act which followed him scored, by far, a bigger hit as far as laughs and applause were concerned. Lind is using the playlet in which he takes the role of a music teacher, and his partner that of an ambitious pupil with an awful voice. The comedy went well, and the girl's violin playing also pleased the audience.

Shea and Carroll were the hit of the bill. The male member of the team is a fairly good comedian and a very good pianist. The lady sings and handles her end of the act capably. Both are very good deliverers of "blues" and have some clever gags, which went over for big laughs.

G. J. H.

WORKING ON FRANKLIN SHOW

Irene Franklin will shortly be seen in a musical comedy, now being especially written for her by George Kaufman and Marcus Connelly, who are doinng the book and lyrics, while Burt Green is to write the music.

GET FORTY WEEKS LOEW TIME

Friend and Dowling have signed a forty-week contract with Loew, starting April 5. This will make the team's third tour over this circuit.

HARLEM OPERA HOUSE
(Last Half)

James and Etta Mitchell, in opening the show, presented an acrobatic act that is both sensational and interesting. However, their various attempts at humor are weak and detract rather than add to the entertainment value of the act. The offering received a fair sized hand.

William Smythe and company, in second place, did not do so well. This act is sadly in need of new material, especially an opening song and new gags. Smythe has a fair voice, heard to best advantage in his closing number. The "& Co." is fair at the piano.

Marietta Craig and company were next, presenting a comedy playlet. The piece has been greatly overdrawn in an effort to give Miss Craig a good role. The story is based on the familiar theme of the ne'er-do-well son and the hard-fisted, hard-headed, business man father.

Ray Fern and Marie, scored the largest hit of the evening. Neither are performers of marked ability, but both possess the needed something to put an act over and leave the audience wanting more.

James "Fat" Thompson still presents his old slap-stick, blackface offering, and, with the aid of much talk and numerous pots of white paint, manages to score a fair sized hand.

The White Hussars, in closing, scored. They present an instrumental offering, together with some part singing. Their instrumental numbers were well received, but their chorus work lacks finish and, especially, a good tenor section.—E. H.

PROCTOR'S 125TH STREET
(Last half)

Considering that, in addition to a feature like "Male and Female," there were ten acts of vaudeville offered on Friday evening, one does not wonder that the house was packed to capacity.

Wright and Wilson took four bows in the opening position with an acrobatic offering of exceptional merit. See New Acts.

Rhoda Paul didn't attempt to fool anyone with her male impersonations and couldn't if she wanted to. New Acts.

Frances and Love offered a fairly good singing turn and got over. See New Acts.

Sam Milton did a Hebrew monologue and sang some parodies. New Acts.

The Three Nitos found it easy going with a good eccentric acrobatic offering. New Acts.

William Sisto, the "Italian Statesman," was at home with this audience. He has some clever material in his offering but can also use better gags in some spots. His closing harmonica bit sent him off to a big hand.

Alexander and Mack are using a tramp comedy ct similar to the one done before by Alexander with another partner. They are using the same freight car drop and much of the material which the other act contained. They found the audience easy and gave a good account of themselves.

Joseph E. Bernard and Company, the latter consisting of Nita Bristol, presented their comedy sketch of domestic life, in which they quarrel and make up over and over again. The act was new to most of the audience and went over for a big hit.

Anger and Packer also found it easy going, although they had followed a number of comedy acts. Miss Packer is not singing any solo number, but is heard with Packer. The act has a lot of room for improvement in the way of new gags, for most of those which are being used at present are released. The pair are clever performers and went off with one of the biggest hits of the show to their credit.

Despite the lateness of the hour, Orville Stamm held the audience in very well and offered his novel strong-man act with his dog. G. J. H.

BERNSTEIN ARRANGING CIRCUS

Jack Curley, the sport promoter, and Freeman Kerstein, booking agent, have leased Madison Square Garden for one week, beginning February 2, when they will install there an athletic carnival and circus. Curley is attending to the athletic end of the affair and will run, as one of the features, an elimination wrestling tournament in which the largest of the big boys will compete. Among those who are to appear are Joe Stecher, Strangler Lewis, Earl Caddock, John Pesek, Armos Laitenan and Stanley Zbyszko.

Berstain is booking the circus acts and taking care of the side shows and concessions. The circus is planned to be an annual affair. There will be fourteen performances, two daily.

GET TWENTY WEEKS

Simmons and Bradley, Freeman and Lewis and Russell and Titus have been booked for a twenty week tour over the southern and western Loew time.

VAUDEVILLE

LILY LENA

Theatre—*Bushwick.*
Style—*Singing comedienne.*
Time—*Seventeen minutes.*
Setting—*One.*

Lily Lena, the English comedienne, is back with all her pleasing personality, coupled to which is a voice that by no means is the best we have heard, and yet, withal, pleases. Also, she has a nicely arranged cycle of special numbers.

She opens with a number entitled "She's a whiz, bang, crash, slam, Cosmopolitan Girl." This is followed by a character number called "We do it much different in Lancashire." After a wait of about thirty seconds in which time she changes costumes, donning a very nifty aviator effect, she offered a number called "I could learn to be a good little boy, with a good little girl like you." Her last number, which also carries with it a change of costume, is a number in which she tells what she and her sweetheart do in the different rooms of her apartment. As can easily be surmised, the audience expects a suggestive finish, but it isn't there.

Miss Lena should find the going very easy here, for she has the mysterious something that audiences like and, with the addition of one or two up-to-date American comedy numbers, we shall not be surprised to see her become a big favorite. S. K.

EZUMA BROTHERS

Theatre—*Greenpoint.*
Style—*Novelty.*
Time—*Twelve minutes.*
Setting—*Four special.*

Before an elaborate drop representing a pagoda in old Nippon, over the door of which are draped small American and Japanese flags, these two boys offered a novelty acrobatic and perch act. They are dressed in blue with white slippers and red trimmings at neck, waist and wrists. They make a neat appearance.

Their routine consists of some hand-balancing, a few tumbles and some perch work. The slighter of the two does the major portion of the work, the other being the understander. Their work is fast, well done and put across without any stalling. Some of the stunts are sensational. One of them was on the top rung of an aluminum frame, wnere the top mounter balanced on the shoulder of the understander, and with one leg over the rung, and his arms clasped around that leg, spun around rapidly for about a minute. There were several others on the same style as this, each one of them coming in for individual applause.

The act will make a dandy opener, anywhere. S. K.

McMAHON AND CHAPPELLE

Theatre—*Alhambra.*
Style—*Talking.*
Time—*Twelve minutes.*
Setting—*In one (special).*

One of the most difficult things to do in vaudeville is to offer a straight routine of talking without any song or dance relief, and get over well. And, with the routine contained in their present act, McMahon and Chappelle will never do that. In fact, it is doubtful as to how long the act will last on a big time bill, even in a second spot, where it was reviewed at this house.

The pair use a drop showing the exterior of a railroad station. They are supposed to be show folk who have just missed their train. The talk brings in a number of gags on marriage and prohibition. Most of the gags have been done to death by this time, while the others are only fair.

The act will do for the small time only, but, with a better line of talk, may fit in where it was reviewed, for the pair can deliver their patter well.

G. J. H.

NEW ACTS AND REAPPEARANCES

TIP TOP FOUR

Theatre—*Proctor's 23d Street.*
Style—*Quartet act.*
Time—*Fourteen minutes.*
Setting—*One.*

This act was originally known as "The Toot Sweet Quarter," and was taken out of "The Toot Sweet Revue." When reviewed several months ago, they appeared in uniform, two of them as petty officers of the Navy and two as doughboys. When they discarded the old name, they also left behind the uniform and now appear in civilian clothes.

Somehow, the impression is gone. The act does not appeal so much now as it did then. Perhaps it was the uniform, to which the reviewer has always been partial; perhaps it was that their voices were better. However, there are only two members of the act that can really sing and they are the bass and the little black-haired tenor. Of the two, the latter was the favorite with the audience.

The routine consists of a medley of numbers, popular and operatic, with which they open, followed by a harmony number for which a popular ballad was used. Then comes a solo by the bass and they close with an Irish number in which the tenor carried the lead. This last was encored and so well did the audience like the little fellow's singing that they wanted him back again.

For an encore they used an old comedy number, almost extinct now. The big fellow should discard the ridiculous costume he wears, as it makes him look foolish. Also, why not give the other good singer in the act a solo. With a little toning down and the improvement of the two men who stand first and third from the stage right, the act will find the going easy. S. K.

"LAST NIGHT"

Theatre—*Alhambra.*
Style—*Musical comedy.*
Time—*Twenty-eight minutes.*
Setting—*Full stage (special).*

Lawrence Schwab is the producer of this act, which features two complete vaudeville acts. They are Cavanaugh and Tompkins and Clinton and Rooney.

Both teams have already toured on the Keith circuit. Earl Cavanaugh is the featured comedian and Clinton and Rooney are programmed with him. The rest of the cast includes a chorus of four well-built girls and a man known in the act as Mr. Gates.

The offering has a thin plot, containing something about "Last Night." The scene is laid in a restaurant, or cabaret, which is owned by Cavanaugh and his wife. Everybody seems to be afraid of having some one else discover where they were the evening before, or some such thing. It was difficult to grasp what it was all about.

But, in contrast to the thinness of the plot, the lines are clever and, as handled by Cavanaugh, prove excellent laugh-getters. Clinton and Rooney put over a few songs and dances and Julia Rooney offers a single specialty in an imitation of her brother Pat. When reviewed, she stopped the show cold and was compelled to take two encores. She did three different dances, a la Pat, in each number and did them excellently.

Miss Tompkins and "Mr. Gates" also sing well. The chorus dances nicely, shimmies wickedly and sings in the usual chorusy manner.

All in all, the act is presented nicely, and the cast is capable. G. J. H.

NATTIE FERGUSON & CO.

Theatre—*Greenpoint.*
Style—*Playlet.*
Time—*Thirty minutes.*
Setting—*Four.*

The scene is set to represent the dining room of a boarding house, with the table set for one. Mrs. O'Pennywhacker runs the house of unpaid bills, assisted by her daughter. Their star boarder is an artist, who, however, has no job and owes a large bill.

The time for settlement has come, says Mrs. O'Pennywhacker, and she'll have her money or out goes the boarder. The girl gives him some money with which to pay the bill, but he, being truly an artist and a gentleman, refuses it. Mrs. O'P. then enters and sees the money on the table. Naturally enough, she wants to know where it came from. Soon she gets the story. Her daughter had gone through an old trunk and found a miniature, which she had pawned for $25.

Mrs. O'P is furious and wants to drive him out, but he forces her to listen to him. He tells her that he received some money that morning as an advance on a job he had in prospect. Thirty dollars is the sum. But, passing a pawnshop, he saw in the window a picture he just had to have and so he bought it for thirty dollars. It is a picture of his mother. Mrs. O'P. takes the picture to look it over and finds it is the stolen one, that of her dead sister.

One needs go no further. Only too happy at having found her nephew, all is forgotten and forgiven. The artist gets the job and the girl he wanted, and everybody lives happily ever after.

Allan Dinehart is responsible for this playlet, in which comedy predominates, with just a touch of pathos to make it really human. Miss Ferguson is capital as Mrs. O'Pennywhacker and her character is made into a somewhat cranky but lovable old Irishwoman. The daughter's role is nicely handled. But the artist has a stoop in his shoulders and a listless tone in his voice that should be eliminated. Otherwise, O. K. S. K.

THREE DONALDS

Theatre—*Keeney's.*
Style—*Dancing.*
Time—*Fourteen minutes.*
Setting—*Full stage, bare.*

The Three Donalds have a dancing act that should shortly move into the better houses. The main feature is the dancing of the male member, who has uncovered a few new hock steps and some specialty steps worth watching.

The opening is ordinary— flirtation song, followed by a trio dance. Then comes a nymph dance by the two girls. This is a rather pretty number, well done. The man follows this with his specialty, which is the big thing in the act. They close with a number in which the girls, dressed in costumes that look like modern bathing suits, combined with Egyptian effects, showed some kicking and trick steps to advantage, being joined by the man, who uncovered a few more steps that brought forth unstinted applause.

The turn should find little difficulty in getting along for, although following the routine adhered to by most dancing acts, the people in it, especially the man, showed ability that should place him far ahead. The girls look very pretty, wear their costumes and dance well. S. K.

ZOMAH

Theatre—*Bushwick.*
Style—*Mind reading.*
Time—*Twenty-five minutes.*
Setting—*Four, special.*

Zomah is a woman, tall, well built and with rather pallid features, offset by a mass of jet black hair. Her general appearance is in keeping with the style of the act she presents, namely, a demonstration of psychic powers.

Unlike most mind reading acts, the man who works with Zomah does not ask her a question throughout the entire performance. Also, he works all through the house, starting from the gallery. Now, instead of the man saying, "What have I here," etc., it is Zomah who does the talking, by saying "You have just taken in your hand," and then mentioning the article and describing it in any way the owner may wish. The people in the audience are allowed to put questions to Zomah personally.

Not content with the answering of questions, description of articles and the like, Zomah continues further and offers something that has not been seen in any other mind reading act the writer has ever viewed. The man takes a pack of cards, calls two men out of the audience, asks them to shuffle the pasteboards and deals two hands of "Seven Up." Zomah then tells how many tricks each player has and who will win the game. She also plays the hands for both, telling them what cards they will play.

When reviewed, this act not only amused the audience, but amazed and mystified it. It is an act that will do likewise wherever shown. The writer has seen many mind reading acts, but this one outdoes them all. S. K.

JEWEL AND RAYMOND

Theatre—*Audubon.*
Style—*Singing and dancing.*
Time—*Fourteen minutes.*
Setting—*In one (special).*

Until the end of the act, the audience is led to believe that the members in it are really a mixed pair, the boy being, apparently, fourteen years old, with his hair cut in pompadour style. However, his partner, who looks as though she is also in her early 'teens, announces that "he is a she" and "his" name is Gladys.

The girls use a routine of songs and dances, the latter being very good. The one who takes the part of a young boy does very well except for the fact that she gives the impression that the boy is of the "poor-little-rich-boy" type. Otherwise, the deception works well. This same girl does a very good eccentric dance in one part of the act. The other little miss also dances well and delivers a few "kid" songs to good advantage.

All in all, the turn pleases and should find no difficulty in getting over.

G. J. H.

EMERSON AND LYLE

Theatre—*Keeney's.*
Style—*Comedy.*
Time—*Twenty minutes.*
Setting—*One special.*

Lew Pistel, formerly of Pistel and Cushing, has taken unto himself a new partner, who in height, build and appearance closely resembles his former partner. There is only one difference; the new partner has the ability to keep a straight face, no matter what Pistel may say. Disguised as Emerson and Lyle, they are breaking in their vehicle. With a drop that looks brand new, a new wheelbarrow and a few new gags, the turn in its present state is very good.

Pistel is as funny as ever and his partner helps him along nicely. The act should resume where the old one left off for the present condition it is in makes it even more desirable than it ever was.

S. K.

FOREIGN NEWS

WARRING LABOR UNIONS REACH SETTLEMENT OF DISPUTES

Stage Hands and Electricians Agree to Recognize Each Other and Co-operate When Future Strikes Arise—Agreement Ends Long War for Control of Labor in Theatres

LONDON, Eng., Jan. 17.—The long and bitter war between the National Association of Theatrical Employees and the Electricians Union, has finally come to an amicable settlement by the signing of an agreement by both parties in which they agree to recognize each other's union cards and that neither one will question the authority of the other.

Among other things, they have agreed not to induce the members of one union away and enroll them in the other. They have agreed to settle all disputes between them in the future by means of arbitration. They have also agreed to support each other in disputes with managers. For instance, if the musicians walk out and strike, they are to have the aid of all branches of the theatrical industry enrolled in either union.

The unions have agreed to arrange programmes for the furtherance of their joint aims and benefits. They plan to enroll all employees of motion picture theatres. This amicable settlement was brought about by a joint meeting of committees representing the rival unions and the Parliamentry committee of The Trades Unions Congress. The settlement of their disputes ends a war of several years' standing and brings about unity in the labor end of the theatrical industry.

ALBEE WRITES V. A. F.

LONDON, Eng., Jan. 17.—The Variety Artists' Federation is in receipt of a handsomely bound volume of photographs from E. F. Albee, president of the Keith Circuit, in New York, accompanied by a letter offering his co-operation. Mr. Albee's letter reads, in part, as follows:

"I know in a general way what your organization, the Variety Artists' Federation, is doing. It has been pointed out to me by English artists that your purpose is one of mediation, moderation, protection of your members and a co-operation with managers for a fair deal. I personally stand ready to take up grievances of any kind of any English artiste on this side of the water, and as one who wants to see an ideal condition in the vaudeville business in the interest of both the artiste and the manager."

FULLER BUYING PLAYS

LONDON, Jan. 16.—The Australian producing rights to the following plays has been acquired by Ben Fuller from Gordon P. Firmin:

"The Unwanted Child," by Stuart Lomath; "A Rank Outsider," by Henry Bedford; "The Millionaire and the Woman" and "A Girl in the Web," by Charles Darrell; "One Law for Both" and "The Right to Live," by W. V. Garrod; "The Priest and the Sinner," "The King of the Air," and "Sands of Time," by Dorothy Mullord.

Mr. Fuller is busy reading a number of other scripts with the view of purchasing forty or fifty more plays, his intention being to run stock companies in Melbourne and Sydney and to change over the companies.

NEW VARIETY HOUSE OPENS

PETERBOROUGH, Eng., Jan. 17.—The new Theatre Royal and Empire, this city, was opened recently by J. A. Campbell, actor and manager, as a variety house. The theatre is built on the site of the old Royal. Mary Fulton, wife of the owner, has an interest in the house. The local manager is J. H. Stevenson. Fred Hopkins is director of the orchestra.

AFTER AMERICAN COIN

MADRID, Jan. 19.—The Para Theatrical Company will sail for Cuba on the steamer *Montevideo*, which is scheduled to leave Cadiz on January 25. They are attracted by the large number of Americans who will be in Cuba this Winter at the races and on account of prohibition in the United States.

SIDNEY ABEL IS IN PARIS

PARIS, Jan. 15.—Sidney Abel, of the Fox Film Corporation, arrived here this week. He is at the Hotel Continental.

HARCOURT PIECE OPENS

LONDON, Jan. 16.—"A Temporary Gentleman" has closed its run at the Kingsway Theatre and is followed by "In The Night," by Cyril Harcourt. This piece which is being produced in England by Herbert Jay and Frank Littler, was presented in New York under the title of "The Intruder."

As a one act drama by Maurice Materlinck had been presented here under the name of "The Intruder" it was found necessary to change the title, although it was produced in 1892 at the Haymarket.

"RED MILL" WELL LIKED

LONDON, Eng., Jan. 17.—The much talked of production of "The Red Mill" took place last week and proved to be an event. The audience are taking to this musical comedy very quickly. London is particularly impressed with Victor Herbert's music and with the acting of the American members of the cast.

The story has been picked apart very critically by English writers, but, on the whole, the piece has been given a fine sendoff. Herbert's music is especially mentioned.

SELL TICKETS AUTOMATICALLY

LONDON, Eng., Jan. 17.—An invention has been placed on the market here which, if accepted, will simplify the selling of seats for theatres.

An electric indicator is placed in the theatre. When a patron arrives, he books his seat on the indicator and the seat is reserved for him. This does away with an attendant to look after reserved and advance sales and also checks the amount of money taken in.

"WHIRLIGIG" GOES OVER

LONDON, Eng., Jan. 17.—"The Wirligig" an elaborate revue, full of clever music and witty lines, has been produced, and is a sensational hit. The piece is an elaborate composition of musical comedy and variety bits and includes an act by the American actor, Charles Withers, entitled "For Pity's Sake." The show needs cutting, however, for it has too many lengthy scenes.

WRITING NEW ALHAMBRA REVUE

LONDON, Jan. 14.—Harry M. Vernon is writing the next revue to be presented at the Alhambra by Sir Oswald Stoll and to follow "Medora." Charles Cuvillier, composer of "The Lilac Domino" is writing the music. Lyrics are being supplied by Howard Grey. George Robey has already been engaged as leading man in the piece, for which no name has as yet been selected.

OPERA STRIKE SETTLED

PARIS, FRANCE, Jan. 15 (Special). The strike of chorus singers, dancers and mechanics at "Le Academy Musique National" or The Opera, as it is commonly known, which started on January 1, ended abruptly last night when parties of both sides made several concessions agreeable to all concerned. The exact nature of the concessions is not yet known. The strikers had gone out asking for an increase in pay and better conditions. The management of the opera had asked for an increase in the national budget to 2,000,000 francs.

AMERICA WANTS COATES

PARIS, Jan. 15.—Albert Coates, the English conductor, has received several offers to go to America. He has conducted at the London Symphony and the Philharmonic. He recently returned from Russia, where he had been studying under Nikisch and had been the conductor of the Petrograd Opera.

WANTS TO "SETTLE DOWN"

LONDON, Jan. 16.—Sir Johnston Forbes-Robertson and Lady Forbes-Robertson arrived here on the Imperator, from America, and have announced that Forbes-Robertson will no longer appear on the stage.

The well-known Shakespearian actor said that he now intends to "settle down."

DE FRECE ENTERS POLITICS

LONDON, Eng., Jan. 17.—Sir Walter de Frece has decided to retire soon and enter politics. He has been nominated for a seat in Parliament, to succeed Sir Albert Stanley, who has been made a peer. Sir Walter is a candidate of the Coalition Unionist Party, of Ashton-under-Lyle.

BILLY ELLIOT BACK IN PARIS

PARIS, Jan. 15.—Billy Elliott is back in Paris, having arrived this week. He is abroad to arrange for the making of pictures with Herbert Brenon, and is staying at the Hotel Continental.

CHICAGO NEWS

BURCHILL MOVES IN

Tommy Burchill has taken up his new position with the Marcus Loew Circuit, with offices in the North American Building. He has been chief booker in Chicago for the Ackerman-Harris Circuit, which recently affiliated with the Loew Circuit. In moving the Ackerman-Harris Circuit from the W. V. M. A. to the Loew forces, it was decided to take the local Chicago staff intact. This includes Burchill and two secretaries.

A banquet was tendered Burchill on Thursday night at the Hotel Sherman. Burchill will be local booking manager for the Ackerman-Harris Circuit. James C. Matthews, western manager for the Marcus Loew Circuit, will remain as western directing head of the Loew offices.

CORBETT LEFT $160,000

William "Smiley" Corbett, who died last week, left an estate valued at $160,000. The will was filed for probate on Friday. Mrs. May Corbett, the widow, is principal beneficiary. Three nieces were also remembered in the will. Thomas McGuire, a personal friend of the deceased, was given a large solitaire ring and Thomas Prendergast, another friend, was left a diamond horseshoe stick pin.

JOLSON BOOKED FOR 25th

Al Jolson will arrive at the Auditorium Theatre in "Sinbad," on January 25. On Feb. 15, William Courtenay will move his "Civilian Clothes" back to New York City, being suceeded at the Olympic Theatre by Thurston the Magician. E. H. Southern and Julia Marlowe will begin an engagement at the Studebaker in a few of Shakespeare's leading works.

HELPS WITH INCOME TAX

To assist theatre folk in making out their income tax schedules, Leon A. Berezniak, the lawyer, has prepared a questionnairre which he offers to every one in the theatrical profession to fill out. From this he will prepare the income tax schedule at his office, without charge to the profession.

ENLARGE CHESTERFIELD HIP

LONDON, Eng., Jan. 16.—The Hippodrome Theatre, Chesterfield, will be enlarged by the acquisition of the adjoining property. When alterations are completed it will have a seating capacity of 2,000 and will be able to accommodate any show.

CLOSES TO $11,700 WEEK

The final week's advance sale for "Up In Mabel's Room," up to last Saturday night, was $11,700. The production has been here for twenty weeks and has played to capacity business during the entire engagement.

CARNIVAL MAN SICK

Albert Hock, well known in carnival and outdoor enterprises, is seriously ill in this city.

WHITE RATS HOLD MEETING

A meeting of the White Rats Actors' Union was held at the Olympic Theatre Friday night and was attended by many professionals. Edmund Breeze was chairman of the meeting, opening with a speech beseeching the support of vaudevillians. He introduced other speakers among them Harry Mountford, Frank Gilmore, Walter Jones, star of "Up in Mabel's Room" and Fred Lowenthal, legal representative for the White Rats.

The audience was made up mostly of those who have been prominent in White Rat events before and all displayed patriotism. The meeting opened at 11.30 and concluded at 2.30 A. M.

STOCK COMPANY SET

The De Luxe Production Stock Company is all set. The opening piece will be "The Eyes of Youth" under the direction of E. Cooper Willis. The company will play the week in Fort Wayne, prior to opening here. In the roster are, Bert E. Chapman, juvenile, Kirke Browne, character leads, Edna May Spooner, leads, William A. Clark, E. John Kennedy, Karl Beilson, Symona Boneface, second business, Frankie Frawnhouse and Irene Ellis. Captain A. Walker Greig is understood to be backing the company.

CAPT. LEWIS GETS DIVORCE

Capt. Stanley Huntley Lewis, publicity man, who is now in this city handling special advertising for the Paramount Artcraft feature, "Behind the Door," has secured a divorce from his wife, Carrie, to whom he had been married for twenty-three years. Their marital troubles started in 1916 when Lewis advertised for his wife, saying that she had been lost. They have one son, who recently returned from overseas service.

FOUR NEW SHOWS OPEN

Four new attractions opened this week in this city. "Oh My Dear" replaced "Miss Simplicity" at the La Salle Opera House. "Tiger, Tiger" succeeded "The Woman of Bronze" at Powers, "Dear Brutus," became the successor of "The Scandals of 1919" at the Illinois and "A Voice in the Dark" supplanted "Up in Mabel's Room" at Woods Theatre.

OLD TIME AGENT WORKING

Leon Victor, one of the early press press agents for the old play "In Old Kentuck," is back in Chicago again assisting Ralph T. Kettering in the publicity campaign being waged here for the film production "In Old Kentucky."

HOFFMAN RE-ENLISTS

Richard Hoffman, of the Coney Holmes booking agency, has re-enlisted in the 4th, Regiment, Illinois National Guards for another year. He is top sergeant of F company, one of the crack organizations of the regiment.

THE NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen.
Published by the
CLIPPER CORPORATION
Orland W. Vaughan.....President and Secretary
Frederick C. Muller.....Treasurer
1604 Broadway, New York
Telephone Bryant 6117-6118
WALTER VAUGHAN, EDITOR
Paul C. Swinehart, Managing Editor

NEW YORK, JANUARY 21, 1920

Entered June 24, 1870, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
THE CLIPPER is issued every WEDNESDAY. Forms Close on Monday at 5 P. M.
SUBSCRIPTION
One year, in advance $5; six months, $2.50; three months, $1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 841, State Lake Bldg. HARRY F. ROSS, MANAGER.
San Francisco Office—830 Market St. R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York
Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Gorringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

POSSIBLY INVITING TROUBLE

Those theatrical interests, film and otherwise, but chiefly vaudeville, who are offering stock in their enterprises to the general public through the medium of Wall Street, may be laying themselves open to trouble by so doing that could not have been encountered under the former way of keeping all stock within the hands of a few. This will come about through the purchase of stock in the corporations by persons who are not friendly to the controlling interests. Only last week, a man long known to have been opposed to certain interests, stated during a conversation that he had purchased a number of shares of stock in a certain corporation and was going to keep it until the day came when he had trouble with the company.

Looking closely at the situation, an unfriendly purchaser of stock in a theatrical corporation that lists its securities on the exchanges, could cause the company considerable annoyance, especially in view of the secretive manner in which the theatrical business—perhaps "Game" would be the better word—is conducted. For years, it has always been a cardinal principle in the business not to let anybody know the real income of a show, theatre or circuit for a day, week, month or year. The extent to which managements will go to keep this information s cret, even when it is favorable, is amazing.

Yet, now that theatrical interests are more and more going to Wall Street and listing there shares in their enterprises to be traded in like so much oil or metal, they must, of necessity, lay themselves open to the rights that stockholders in other corporations have, one of which is that a holder of even one share of stock is entitled to a statement of the earnings, expenditures and other financial data concerning his company at least once a year.

Of course, such a phase of the matter is nothing to get wildly excited about as long as control remains in the hands of those who have done most to up-build the enterprise. But, even a minority stockholder can cause a great deal of trouble for he has undisputed rights under the law and, if he chooses to exercise them to the full extent, can create considerable annoyance.

HAS RIGHT TO USE CHONG

Editor New York Clipper:

Dear Sir: Reading in your last issue of the Clipper that Chong has made a complaint to the N. V. A. claiming the act known as "Chong and Moey" is infringing upon his name, the said party has been in show business only two years and has taken the name Chong from a song entitled "Chong."

My registration card and also my Ziegfried Midnight Frolic program of 1916, show my name as Jue Chong Haw. Therefore, I have the privilege of using my own Chinese name, which was wished upon me by my dear mother.

Respectfully yours,
CHONG & ROSIE MOEY.
Royal Theatre, N. Y. C., Jan. 14, 1920.

Answers to Queries

H. C.—George Broadhurst wrote "The Man of the Hour."

P. J.—Alfred Gerrard starred in "The Girl on the Magazine."

N. G.—Charles Richman appeared in "The Battle-Cry of Peace."

H. S. D.—"Brother Masons" closed in Philadelphia on Sept. 11, 1915.

Harry—The Hattons were formerly dramatic critics on Chicago newspapers.

F. E. E.—Apply to Alviene, No. 225 West Fifty-seventh Street, New York.

J. K. L.—Flo Owens is in New York; is not working at present, we understand.

Dana—Write to the T. B. Harms Co., No. 62 West Forty-fifth street, New York.

B. E.—No, we have no record of Harry Moss ever having appeared with "Vie" Quinn.

K. H.—Emma Dunn was featured in "Peer Gynt," when produced by Richard Mansfield.

T. H.—Vivienne Segal made her first appearance in New York in "The Blue Paradise."

E. S.—Anita Stewart is married to Rudolph Cameron. He was formerly her leading man.

E. B.—Ed Gallagher and Joe Rolly are now appearing in G. M. Anderson's "Frivolities of 1920."

R. F. D.—Fred Bernard is now with the act known as Howard and Bernard, playing in Massachusetts.

N. B. V.—Henry C. DeMille died at Pompton, N. Y. He was the playwright you have reference to.

Frank—Henry W. Savage produced "Excuse Me." Ann Murdock and Willis P. Sweatman appeared in it.

S. D. L.—Write the American Academy of Dramatic Arts. They will undoubtedly be the best ones to inform you.

D. J. C.—Clyde Fitch wrote "Captain Jinks of the Horse Marines." It was Ethel Barrymore's first starring vehicle.

H. C. L.—Ray, Gordon and William Dooley worked together in "Words and Music," produced by Hitchcock and Goetz.

Ex-tout—It was a trotting race between Lantern and Buz, for a purse of $10,000. The match was held on May 6, 1856, at what was then known as the Union Course, L. I.

J. D.—Al. B. White is now doing a single in vaudeville. He is also a vaudeville author. He formerly appeared with Myrtle Young in an act which he wrote called "Stop Flirting."

H. L.—Billy Abrams was recently playing around New York with Billy Sharp's "Broadway Echoes." We understand he has left the act. Address a letter to him, care of the Clipper.

Interested—You can find records of many of the old-time yacht races, prize-fights, dog fights, swimming matches, cricket games, horse races, in the old files of the Clipper.

P. Y.—"Tarzan of the Apes" was produced in motion picture form by the National Film Corporation of America. Elsie Lincoln was starred in it. The film was released through Goldwyn.

V. G.—Gattison Jones is the dancer in the Sheila Terry act. He has been with it since it opened. Harry Peterson is the singer. Ben Bard opened in Peterson's role, but left the act after it was a few weeks old.

C. D. S., Dayton—A is right. In each hand he makes a run of 3. The 3, 4 and 8 in first hand and the 7, 6 and 8 in second hand, forming a sequence in each case. The first 3 in first hand, and first 8 in second hand are eliminated.

Flo.—The Broadway production of "A Pair of Silk Stockings" was at the Booth Theatre. Sam Sothern appeared in it. The film production by that name was taken from the play and featured Constance Talmadge and Harrison Ford.

C. E. K.—The music publishing house of T. B. Harms and Company was founded by Thomas B. Harms and his brother Alex. Both have been dead for years. The principal stockholders in the company at present are Max and Louis Dreyfus.

D. H.—Billie Shaw and William Seabury have not appeared together for some time. Seabury is now doing a new act called the "Frivolies of 1920." Billie Shaw's Revue is the name of the act in which Miss Shaw has been appearing for some time.

N. H.—John L. Sullivan, the prize-fighter, appeared on the stage in "Honest Hearts and Hands." Bob Fitzsimmons appeared in "The Village Blacksmith," Jim Corbett is now appearing in motion pictures. He played in "Gentleman Jim."

C. S.—"Some Bride" was a vaudeville musical comedy. John McGowan, assisted by Leeta Corder and Adelaide Mason, appeared in it. It was produced by Arthur Klein. The lyrics were by Blair Traynor and John McGowan, with music by John Malay.

L. E.—"Trilby" was produced in motion picture form by the Equitable Motion Picture Corporation and released through the World Film Corporation. Clara Kimball Young and Wilton Lackaye were starred in it. The film was presented for the first time at the 44th Street Theatre.

E. D.—You have the date of his death correctly. Edwin Forrest was born in Philadelphia, March 9, 1806. His first appearance on the stage was at the Walnut Street Theatre, in the role of Young Norval in "Douglas." This was on November 25, 1825. Most of his later appearances were in Shakespearian roles.

Irwin—"Moloch" was presented by Holbrook Blinn's company at the New Amsterdam Theatre on Sept. 20, 1915. It was presented by Klaw and Erlanger, in association with George C. Tyler. Besides Holbrook Blinn, in the cast were Edmund Breese, Lillian Albertson, Mrs. Thomas Whiffen, Creighton Hale, Louise Rutter, Gareth Hughes, Ruth Benson and Paul Gordon.

Rialto Rattles

STANDING HEADLINES

Loew buys new theatre site.
Ziegfeld Follies better than ever.
Equity and Managers make new agreement.

WILL WE EVER SEE

H. D. Elms with a mustache again?
Bill Casey down to a 160 pounds?
Louis Hallet without a pipe in his mouth?

QUITE SO, QUITE SO

A friend of ours asked us recently if the theatrical critics on Sunday attended the two hungry horses. We suppose he wanted to say that they had two critics between them, but couldnit eat.

EVENTUALLY, WHY NOW?

In view of the large amount of reforming that is going on after the Parle is cleaned up we were just wondering who will reform the reformers, when they have reformed the rest of us?

JUST ANOTHER ONE

Inasmuch as Lew Rose, the manager of the Dauphine Theatre, New Orleans, has caused a political row over himself, would it be right to say that New Orleans is having some Rose tinted politics?

MAYBE! WHO KNOWS?

It is reported that Marcus Loew is to buy Broadway from Forty-second street to Columbus circle, for his son, so that he can have a place to drive his auto without being molested by traffic cops.

UP AND DOWN MAIN STREET

Harry Saks Heckheimer gets a new pair of socks.

Paul Scott has stopped talking about his paper.

Clifton Crawford was seen with a new cane last week.

HERE'S THE RECIPE

Dame Rumor has it that Lewis J. Selznick is desirous of securing "A Sleepless Night." We would suggest that he eat a Welsh rarebit and then visit the "Passing Show," "Midnight Whirl," "Frivolities," and several others of the like.

POOR OLD JIM

Fearing that the use of Christian Science would enable readers of books dealing with alcoholic beverages to get a jag on, the Springfield Public Library has destroyed all books on the subject. It's a sure bet Jim Thornton will never play Springfield again.

LAUGHS FOR YOUR ACT

He—I have a few jokes about plates.
She—Are they clean?
He—Yes, do you want me to crack a few?
He (Lighting a match for a cigarette)—This is a striking trick, but I make light of it.
She—Yes, but it all goes up in smoke.

APHRODITE

In Egypt old there dwelt a maid
In manners she was lacking,
But then her morals, why, they make
The whole play really smacking.

On Thyzra's banks this maiden bold
Was wont to vamp the stranger
Until she got an artist guy
Who really wouldn't change 'er.

There's one bad thing about it all
That certainly is saddening,
Altho' this damsel was a bird
With beauty that was maddening,

Altho' the public gazed with joy
Upon her features pale,
It's plain to see she didn't make
A hit with Alan Dale!

Everybody Admits
it's a Sensational Hit!
Everybody's Right!

Peggy

by
Harry Williams
and
Neil Moret

Thats Why Everybody
is Singing "Peggy"

BOSTON
181 Tremont Street

PHILADELPHIA
Globe Theatre Building

SAN FRANCISCO
Pantages Theatre Building

MINNEAPOLIS
216 Pantages Theatre Bldg.

NEW ORLEANS
115 University Pl.

CHICAGO
Grand Opera House Building

SEATTLE
301 Chickering Hall

ST. LOUIS.
Calumet Building

CLEVELAND
Ellastone Building

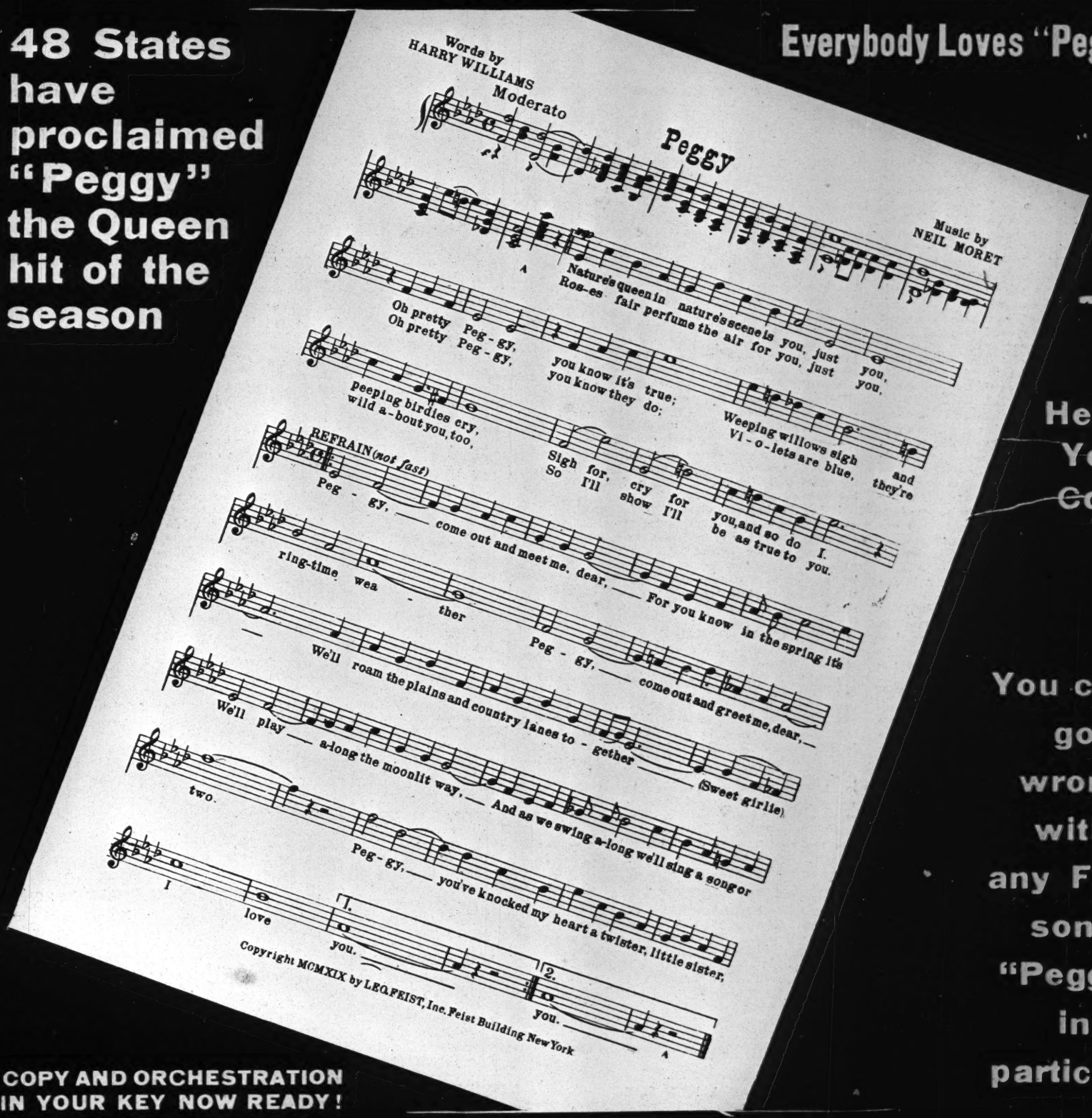
LEO FEIST
711 Seventh Ave.
A Stone's Throw from the Palace Th
TORONTO

THE ACE, KING, QUEEN OF THEM ALL

AMERICA'S FAVORITE

Awarded a distinctive service medal by all the song birds

48 States have proclaimed "Peggy" the Queen hit of the season

Everybody Loves "Peggy"

Words by HARRY WILLIAMS
Moderato
Peggy
Music by NEIL MORET
Nature's queen in nature's scene is you, just you,
Oh pretty Peg - gy, Ros-es fair perfume the air for you, just you,
Oh pretty Peg - gy, you know it's true;
you know they do;
peeping birdies cry, wild a-bout you, too,
Weeping willows sigh Vi - o - lets are blue, and they're
REFRAIN (not fast)
Sigh for, cry for you, and so do I.
So I'll show I'll be as true to you.
Peg - gy, come out and meet me, dear, For you know in the spring it's
ring-time wea - ther
Peg - gy, come out and greet me, dear,
We'll roam the plains and country lanes to - gether (Sweet girlie)
We'll play a-long the moonlit way, And as we swing a-long we'll sing a song or
two.
Peg - gy, you've knocked my heart a twister, little sister,
I love you.
1.
2.
you.
Copyright MCMXIX by LEO. FEIST, Inc. Feist Building New York

Here's Your Copy

You can't go wrong with any Feist song "Peggy" in particular

COPY AND ORCHESTRATION IN YOUR KEY NOW READY!

IST, Inc.
New York

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nge Street

DETROIT 213 Woodward Ave.
KANSAS CITY Gayety Theatre Building
LOS ANGELES 836 San Fernando Building
INDIANAPOLIS 122 Pembroke Arcade
MILWAUKEE 134 Grand Avenue
BUFFALO 485 Main Street
CINCINNATI 710 Lyric Theatre Bldg.
PROVIDENCE 311 Caesar Misch Bldg.
PITTSBURGH 312 Camerphone Building

MELODY LANE

WOOLWORTH STARTS WAR ON HIGH PRICED SHEET MUSIC

Big Syndicate Out to Make Hits of Ten Cent Numbers. Will Exploit New Songs and May Even Pay Singers. Big Publishers May Lose Listings

The first shot in a music battle with the Woolworth retail syndicate on one side and the publishers of popular sheet music that are making a big feature of the thirty-cent numbers on the other, was fired this week when the Woolworth concern sent a letter to its various branch stores instructing the managers to deny display privileges to the publications of certain houses. Shortly after this a big general order for a new popular priced number was placed and the big Woolworth organization announced its intention of making it a country-wide hit.

The song is "Afghanistan," a new number just issued by the Gilbert & Friedland, Inc., music house, and the Woolworth concern, convinced of its merit, are "going after it," and in the words of one of the big executives of the corporation, are to put it over to the tune of two million copies. "First of all," said he, "we believe in its possibilties, we are sure that is a hit and we are going to show that the Woolworth company can not only make a hit, but one that will be long remembered." "We are tired fooling," he continued, "and from now on you are going to see action. We are planning to send a man to all our stores to teach the pianists the proper and most effective way to demonstrate the number and are considering a number of other plans for the exploitation of the song. We are going after this in every way and propose to demonstrate to everyone that the Woolworth stores can make hits. We may even decide to pay singers to sing it in the theatres."

The decision of the Woolworth company to begin a campaign of song popularization will come as a big surprise to many, but a few of the publishers have for some time been expecting some positive move by the big syndicate.

The flood of thirty-cent numbers which are flowing from almost all the catalogues has for the time placed the big syndicate in a peculiar position. It is pledged to the ten-cent policy. No article is retailed in the thousand or more Woolworth stores at more than that price. The music department is no exception and with publishers issuing and working on high priced numbers which retail for thirty cents or more, the Woolworth counters are short of hits. Publishers state that their reason for exploiting the high price numbers is one of necessity, that the increased cost of paper, printing and labor makes the selling of music at six and one-half cents per copy (the wholesale rate) an utter impossibility, and that their only hope of remaining in business is to issue and exploit a number of songs at the high price.

The Woolworth company has taken the stand that the increased cost of music production is due not to the reasons advanced by the publishers, but is on account of the establishment and maintenance of branch offices throughout the country, an entirely unnecessary expense, according to the Woolworths.

Some time ago E. Z. Nutting, of the Woolworth concern, wrote to ten of the leading popular music publishers suggesting that a great number of the expensive branch offices be cut out and thus the expense of the music publisher be greatly curtailed. He suggested that an office in New York, Boston, Chicago and San Francisco, in co-operation with the home office of the publisher, would be all that was necessary to cover the entire field. His suggestion evidently was not taken, as new branches are continually being opened, many of them, according to Mr. Nutting, being entirely unnecessary.

It is said that as soon as the Woolworth campaign in connection with the "Afghanistan" number is well under way that another popular priced number will be taken up and put over in the same manner. The Woolworth concern was the first of the big retailers to take up the selling of sheet music at ten cents per copy. This big syndicate is largely responsible for the beginning of the great distribution which a hit now enjoys. They state that there will always be ten cent music, and a lot of it, that the Woolworths are hit makers and that public and publishers alike are soon to be brought to the realization of their importance in the world of music.

While no statement regarding the future business policy of the Woolworth concern was given out, it is said that a number of the big publishers who are working on high priced songs are to lose their trade listing with the syndicate and that a big drive to put over the prints of those who confine their publications to those of the ten cent type will be started immediately.

ODOMS BACK IN PHILADELPHIA

Cliff Odoms, of the sales force of Leo Feist, Inc., is temporarily back in Philadelphia at the head of the Feist branch office in that city. The resignation of Fred Wright caused the Philadelphia vacancy and Odoms who now holds a big job in the home office of the publishing house is again teaching the songs to the professionals pending the appointment of a successor to Wright.

STARK & COWAN INCORPORATE

Max Stark and Ruby Cowan have formed a music publishing company which they have incorporated and leased offices at No. 234 West 46th Street. The new firm will be open for business on or about February 1st.

BERLIN RELEASE NOVELTY

Irving Berlin has just released a new novelty song entitled "I'll See You in C-U-B-A" which has started out like a sensation. Up to the minute in lyric and with a characteristic Berlin melody, it already looks like a big hit.

BIG SEASON FOR VON TILZER

Harry Von Tilzer is enjoying the biggest business season of his entire career as a music publisher. He has half a dozen songs which are competing with each other for first position as best sellers and a number of new songs which look like sure successors for the present hits. Among the new songs which are going big are "All the Boys Love Mary," "He Went In Like a Lion and Came Out Like a Lamb," "Whoa January" and "When My Baby Smiles."

RING HAS A NEW SONG

Blanche Ring successfully introduced a new Irish comedy song at the Winter Garden one night last week. It is called "There's a Typical Tipperary Over Here." The number is by Abner Silver and Alex. Gerber. M. Witmark & Sons are the publishers.

JESS FEIBER WITH FEIST

Jess Feiber, formerly of Waterson, Berlin and Snyder, has joined the professional staff of Leo Feist, Inc.

WRITER SOUGHT MUSE IN DRUG

Edward Rose, writer of popular song lyrics, won a suspended sentence when arraigned in the Court of Special Sessions last week charged with having opium in his possession. His excuse was that the drug furnished him with "inspiration for the writing of his famous songs." In addition to that statement he said that he had been a user of the drug for twenty-three years.

"What are some of your songs?" inquired Justice Murphy. "He Walked Right In, Turned Around and Walked Right Out Again," "If the Man in the Moon Were a Coon" and "Oh! Johnny, Oh!" said Rose, who was interrupted by his counsel, Bernard Sandler, with "His latest pathetic ballad is 'Everybody Wants the Key to My Cellar'." "Sentence suspended," said Justice Murphy, and Rose and his counsel departed.

BERLIN ON BIG CAMPAIGN

Irving Berlin, Inc., is in the midst of a big publicity campaign in connection with the new Berlin song "When My Baby Smiles." In addition to the usual professional activity in the launching of a new song, a $35,000 national advertising campaign has been started.

Irving Berlin and Max Winslow personally are supervising the professional end of the campaign while Saul H. Bornstein is directing his entire forces including the fourteen branch offices of the house on what he calls his greatest campaign since he entered the music business.

MacMEEKIN ON WAY EAST

J. A. MacMeekin, the San Francisco music publisher, is on his way east calling on the trade in the various cities. He intends to open a branch office in New York. Among the recently released songs of the MacMeekin house is a new novelty fox-trot number called "Save All Your Kisses for Me." This song is being featured by Claire Starr in the Will King Co. at the Casino Theatre, San Francisco, where she is scoring a decided hit.

GILBERT OFFERS A PRIZE

Gilbert & Friedland, Inc., has inserted an advertisement in the daily newspapers in a number of cities offering a prize of $25 for extra choruses of the new comedy song "Will It Ever Be the Same?" by L. Wolfe Gilbert. Harry Goodwin, advertising manager of the house, has charge of the contest and all choruses considered acceptable will be paid for at the rate of $25 each.

ADAIR SCORES WITH NEW "BLUES"

Janet Adair, who recently joined the Shuberts, scored a big success on Sunday night at the Winter Garden and at the 44th Street theatre with a new blues song by Will E. Skidmore and Jack Baxley. It is called "Let No One Man Worry Your Mind." It is published by the Skidmore Music Company.

BEILIN IS PROF. MGR.

Al. Beilin, formerly of the Chicago office of the Broadway Music Corporation, has been made professional manager of the company and arrived in New York to assume his new position this week. William Thompson succeeds Mr. Beilin as Chicago manager for the Broadway.

STERN GETS SQUIRES SONGS

Jos. W. Stern & Co. have acquired from Harry D. Squires and Max C. Freedman, the Philadelphia writers, three new songs entitled "One Little Rose," "You Know Why I'm Lonesome" and "Just to Think We Were Once Sweethearts."

CLEVER TRIO SCORES HIT

Pete, Pinto and Jack Boyle, a new trio, is appearing in local vaudeville houses and are scoring a big success with "Carolina Sunshine" and "They're All Sweeties."

ROLL MEN PLAN TO PUBLISH

Since the publication in THE CLIPPER recently of a story to the effect that a number of the publishers of popular sheet music are planning to enter the music roll manufacturing and selling business, there has been much activity among the music roll men. One of the results of this activity is the circulation of a story that they are planning to enter the music publishing business themselves and are endeavoring to place a number of writers under contract.

The mechanical instrument men with their big financial backing, their large advertising and selling organizations at first thought seem rather formidable business rivals should they decide to embark on the hazardous sea of publishing and popularizing sheet music, but clear heads in the music world state that such a move will never be made.

The story is by no means a new one, in fact it was widely circulated back in the days of 1906 when the music publishers were fighting to get in the new copyright law the clause which would enable them to collect a royalty for records and rolls made by the mechanical reproducing concerns.

In those days the roll and record makers had nothing to pay the publisher. The old copyright law made no provision for mechanical rights and all the record makers had to do was sit back and wait for the hits to come along and then reproduce and sell them free of charge in so far as the music publisher or composer was concerned. When the publishers went before the committee in Washington attempting to get legislation to cover the mechanical reproducing end of their publications they met with the strongest opposition imaginable. One form of this was the statement freely made that the mechanical reproducing concerns would immediately enter the publishing business if the music men suceeded in getting their law passed. The law finally went through with a two-cent clause for each record or roll manufactured, a rate generally looked upon as extremely low.

The big uplift in music since those days has brought the aggregate royalties up to a big sum, yet publishers still contend that the rate is away below what it should be, considering the big business risks and expenses in connection with publishing and exploiting popular songs.

It takes a fortune to get a music house under way and even after this has been acomplished there is no guarantee that it can continue to turn out the hit songs which the mechanical reproducing concerns must have in order to keep their business running.

The story that any reproducing concern is actually going into the music publishing business is extremely doubtful.

OUIJA BOARD IN SONG

The first song based on the prevailing Ouija Board craze has been released by Harry Von Tilzer. The lyric is by William Jerome and the title of the number is "Ouija, Ouija, Tell Me, Do." It is a cleverly written comedy number and is being sung by Marie Cahill, Lew Dockstader and other vaudeville headliners.

BERLIN SIGNS WRITERS

Irving Berlin has signed Grant Clarke, formerly of the Feist house, and Walter Donaldson, lately with the Waterson, Berlin & Snyder Company, to write exclusively for the Irving Berlin, Inc., music house. They are collaborating on a number of new songs which will be released in the near future.

SILVER ON WESTERN TRIP

Max Silver, of the Gilbert & Friedland Co., left on Monday for an extended trip on which he will visit all the principal cities of the east and middle west.

BURLESQUE

GERARD TRYING TO FORM NEW CIRCUIT

LEAVES FOR THE COAST

Barney Gerard will leave New York February 1 for San Francisco to form, if possible, a musical comedy circuit of fifteen weeks.

The contemplated circuit will extend no further East than Denver. Gerard has been offered a house in the heart of the theatrical district of Frisco, also another one in Los Angeles. Gerard will be backed by Western capital in the venture, if it goes through.

In the meantime, he will see what the possibilities are for booking his "Follies of the Day" and "Girls de Looks," now playing the Columbia Circuit, in Frisco and Los Angeles. In case he can see his way clear in doing this, he will open them about June 1 and keep them in these cities until the third week in July, bringing them back in time for rehearsals early in August, as both shows will have new books next season. He will take both companies practically intact as they are now.

While Gerard is on the Coast he will also endeavor to sign up new people for burlesque next season.

The idea of the circuit takes in Seattle, Tacoma, Salt Lake and some of the other coast and near-coast towns.

BREAKING RECEIPT RECORDS

The "Girls of the U. S. A." played to the largest week's receipts ever done, it is claimed, at Waldron's Casino, Boston, when they did $10,060. They also played to another big week following, at the Columbia, New York, doing $10,750 for twelve performances. This is said to be the record at that house for twelve performances, without a holiday.

SEEKING BOSTON HOUSE

BOSTON, Mass., Jan. 15.—I. H. Herk, president, and George W. Gallagher, general manager of the American Burlesque Circuit, left this city for New York today after spending two days here looking over local houses. They are seeking another house in this city to play the attractions of their circuit.

PLAYED WEEK AT GARDEN

Ruth Rolling played a week's engagement at the National Winter Garden and closed last Saturday night. She jumped in for the week in order to help out the Minsky Brothers, when the former prima donna closed. Emma Kohler who had been engaged could not open until Monday of this week.

BREAKS INTO BURLESQUE

CHICAGO, Ill., Jan. 17.—C. F. Lawrence succeeded George W. McDonald to-night as manager of the Columbia Theatre, this city. This is Lawrence's first attempt in burlesque. He has been on the Stair and Havlin Circuit in the past.

WATSON OUT $370

PATERSON, N. J., Jan. 16.—Lew Watson, manager of the Orpheum, is looking for $370 he gave one of his employees to pay a coal bill last Thursday. The young man has not been heard from since, nor was the bill paid.

JEANNETTE MOORE ILL

Jeanette Moore, of the Stone and Pillard Show, was confined to her hotel all last week on account of sickness, while the show was playing the Olympic. She was taken ill at Providence.

CHORUS GIRL LOSES SUIT

Anna Lowenthal, formerly in the chorus of the "Auto Girls" company, was prevented last week from obtaining damages against the Empire Amusement Company, which owns the Empire Theatre, Hoboken, by a non-suit, before Judge John A. Blair and a jury in the Common Pleas Court. The non-suit was granted on the grounds that Miss Lowenthal had failed to prove negligence on the part of the defendant company.

According to the plaintiff's testimony, on October 17, 1918, she tripped and fell down a flight of faulty stairs in the theatre and claimed that the injuries she sustained prevented her from appearing on the stage since.

SIGNS NEW PEOPLE

Alice Isabelle, a new ingenue soubrette whom Maurice Weinstock tried out for one number in the "Blue Birds" last Thursday night at the Star, Brooklyn, did so well she was engaged at once and opened Saturday. John Collins, an acrobatic dancing juvenile, has also joined the show through Roehm and Richards' office.

KOLER LEAVING THE SQUARE

Harry Koler has given in his notice to close at Kahn's Union Square Theatre a week from next Saturday. He is going into vaudeville, doing a double with Irving Irwin. Tom Barrett will take his place at the Union Square, doing Irish.

"MICKEY" MACK IS FREE

CHICAGO, Jan. 17.—Hazel "Mickey" Mack, formerly with the Bowery Burlesquers, has been granted a divorce here from her husband, Charles "Tod" Colvin, by Judge McDonald. She will resume her maiden name of McCoffery.

LEAVING BELFRAGE SHOW

PITTSBURGH, Pa., Jan. 17.—Harry Ward and Bert Morrisey will close with George Belfrage's "Hip Hip Hooray" Company in Akron, next week. Ben Pierce and Billy Massey will open with the show in Cleveland, Monday.

RAY READ SIGNS AGAIN

Ray Read, the Irish comedian with the "Star and Garter Show," signed up last week for another year with Issy Weingarten when the show was playing Jersey City.

FRANK SILK OUT OF SHOW

CINCINNATI, O., Jan. 16.—Frank Silk has closed with the "Jazz Babies" on account of illness and returned to his home in Philadelphia. Bob Nugent has taken his place.

LEDERER TO CLOSE

CHICAGO, Ill., Jan. 18.—Lew Lederer will close with the "Aviator Girls" next Saturday night at the Englewood Theatre, this city. He will return to New York.

ARTHUR LANING SIGNS

Arthur Laning, who is with the "Blue Birds," has signed with Tom Sullivan to produce and work with his "Monte Carlo Girls" next season.

JOINS DIXON REVUE

LOUISVILLE, Ky., Jan. 17.—Pearl Briggs opened here to-day with Dixon's Big Revue, as soubrette. She took the place left vacant by Nellie Greenwood.

GOING WITH SHUBERTS

Billy Kennedy, former burlesque rube comedian, has been engaged by the Shuberts for the new Gaieties to open in April.

CHANGE ROUTE ON COLUMBIA WHEEL

TAKES EFFECT FEB. 16

A change in the route of the Columbia Circuit has been made, taking effect when the Victoria, Chicago, goes on the circuit, Feb. 16, with Barney Gerard's "Follies of the Day." Instead of going from St. Louis to either the Columbia or Star and Garter, Chicago, to the Victoria, as previously announced, the route has been changed so that the shows will go from Kansas City to St. Louis without a lay off, then to the Victoria, Chicago.

After that the shows are routed to go down town to either the Columbia or the Star and Garter, where they alternate each week. From there they will follow up the regular route, going into Detroit and then East. The Victoria is on the North Side at 3147 Sheffield Avenue.

HERK SHOW ATTACHED

BRIDGEPORT, Conn., Jan. 17.—"The Beauty Trust," I. H. Herk's burlesque show, was attached here this week for the sum of $800 by Effie Burton, who is suing Herk in New York for that amount on the ground that he broke a contract with her that still had ten weeks to run. The manager of the show arranged with the attorneys in the case, who represented attorney David Steinhardt, of New York, to put up a bond for the amount, after which the show went on its way.

DANCER SUES HUSBAND

LOS ANGELES, Jan. 17.—Mrs. Indita C. Zimmer, formerly an Indian dancer and snake-charmer, brought suit last week for separate maintenance, after six months of wedded life with Capt. Harry Raymond Zimmer.

The case is now being tried and is replete with accusations on both sides. Mrs. Zimmer claims that her husband treated her cruelly and Zimmer, formerly of the United States Army, shows photographs and bruises, claiming that his wife, formerly known as Princess Indita, placed them on him.

BURNS BALL A SUCCESS

The Chas. Burns Association ball, held at Tammany Hall last Friday night, was a big success. Members of the various burlesque shows around New York and Brooklyn attended, some coming from as far as Newark. The Grand March which started at twelve o'clock was led by Norma Bell and Charlie Burns. It was a big financial success. Owing to the large crowd, they were compelled to stop selling tickets shortly after the Grand March started.

ROCHESTER GETS NEW HOUSE

ROCHESTER, N. Y., Jan. 19.—George E. Simpson, a local theatrical man, has just completed arrangements for the erection of a vaudeville moving picture house here to cost $1,000,000. Work will begin immediately.

PARTIES FOR BOHLMAN

Johnny Bohlman, "straight" man of the "Girls of the U. S. A.," was tendered several theatre parties at the Empire, Brooklyn.

KELLY SHOW DOES $8,200

TOLEDO, Ohio, Jan. 15.—The Lew Kelly show played to $8,200 at the Empire last week. It is the house record.

Burlesque News Continued on Page 29

"SOCIAL MAIDS'" NEW COMEDIAN WILL GO OVER BIG

Joe Hurtig's "Social Maids," featuring Ina Hayward and "Blutch" Landolf, with the usual high class Hurtig costumed show, is at the Columbia this week, and a big house was on hand Monday afternoon.

This is Landolf's first appearance at the Columbia and his first time in burlesque. He was a featured clown at the New York Hippidrome last season. He offers a new style of comedy and is a new type of comedian. He uses a different make-up than anyone in burlesque. It is the same as he used at the Hip.

Landolf has a funny twist of the foot and leg and a peculiar laugh. He is an acrobat and can mug, but he did not do much of either Monday. He should do more, as he does not seem to understand how to talk and put comedy over that way, as yet. Give him a part where he does not have to read lines, but depends on mugging and acrobatic stunts, and he should be a riot in burlesque.

What a wonderful improvement in the work of Ina Hayward since we saw her last season. Her voice is so much better and all her numbers registered success. Miss Hayward has a voice that is both pleasing and powerful. Her costumes outshone any we have seen at this house. Some are really startling in design and rich in material. She makes nine changes during the show.

Benny Small is doing second comedy. He does an eccentric "Dutch." He is very funny and gets much out of what he has to work with. He is more amusing in the character he is now doing than when we saw him the last time, two years ago.

Bud Williamson is handling characters. He was best in black face and his Western role. In the former he put over a lot of laughs. He also does a tough detective.

Alfred De Loraine is a neat appearing "straight" man with a good singing voice.

Grace Fletcher is making her first appearance on the Columbia Circuit as a principal, this season. She is a pretty girl, has a shapely form and displayed dresses that were becoming. She is the soubrette.

Lea Joelet, an attractive loking blonde, is the ingenue. She is new to burlesque and did not seem sure of herself Monday afternoon. But she has a fine voice and can put a number over. Her wardrobe is beautiful. They like her type in this branch of show business and her style of work.

Addie Williamson is in one bit, which she handled nicely.

There are a fine looking lot of girls in the chorus and they work hard. The numbers are arranged nicely. The scenery and electrical effects are bright and have good color effects.

There are a number of bits woven into the offering that work out nicely.

The "drinking" bit went well with Landolf, Small and Williamson doing it.

Williamson offered a song and dance in one that pleased. This was followed by Small and Williamson doing a talking act.

Miss Hayward offered a number in one that went fine. She was assisted by Maud Hayward, the leader of the show, playing a horn. During the number, Williamson offered one of his poems about his home town, St. Joe, Mo., telling of the many performers who have come from there. It was good and he delivered it finely.

A duet, offered by Miss Hayward and De Loraine, was liked and encored.

The "candle" bit was done better by Small, Landolf and Miss Hayward than we have seen it put over in many a day.

The Misses Joelet and Fletcher, in a specialty, offered one number. It did not go so well Monday.

The "wife" bit was worked up for laughs as Landolf, Small and the Misses Hayward, Joelet and Williamson did it.

The "mine" bit pleased as offered by Landolf, Small and Williamson.

Lulu Coates and her three Cracker Jacks were a clean up just before the finale of the first part in their singing and dancing specialty.

Miss Hayward's number "Ship Without a Sail," scored.

The "Woman Haters Union" bit was given by Landolf, Small, De Loraine and the chorus girls.

The "bell" bit was put over for plenty of laughs as done by Landolf, Small, Williamson, De Loraine and Miss Hayward.

SID.

MORTAN GOING INTO VAUDE

Nat Mortan gave in his notice last week to close with the "Million Dollar Dolls" this Saturday at the Orpheum, Paterson. He will open next week in vaudeville, where he will offer the same "single" he is now doing in his specialty with the show.

HAS SIX WOMEN LEADS

Billie Robinson, a new soubretto to burlesque, and Hazel Hargis opened at Kahn's Union Square Monday. Kahn has six women principals in his cast this week.

SOME HIT
CAROLINA SUNSHINE
SOME HIT

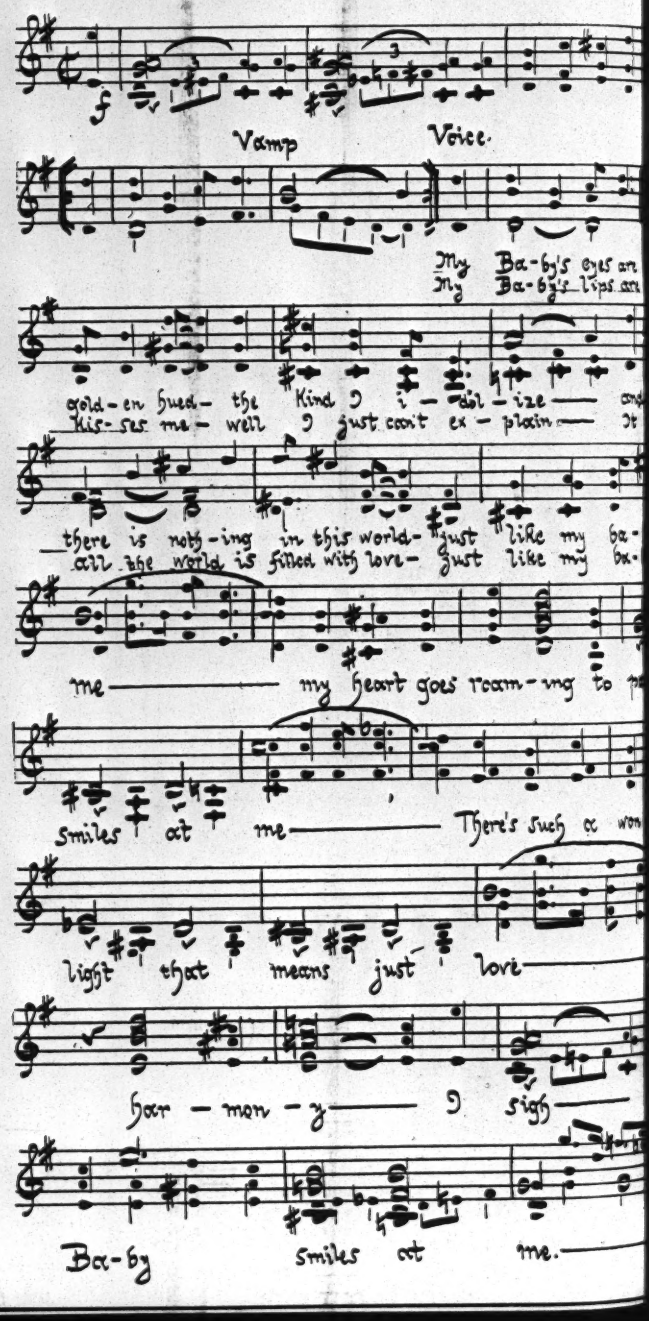
VAN AND SCHENCK'S BIG HIT
ALL THE BOYS LOVE MARY
A Great Comedy Song

A REAL HIT
THEY'RE ALL SWEETIES
Going Bigger Than Ever

A BEAUTIFUL IRISH BALLAD
EVERY TEAR IS A SMILE IN AN IRISHMAN'S HEART

SOME HIT
CAROLINA SUNSHINE
SOME HIT

HARRY VON TILZER
When My Bal Sm

Words by Andrew B. Sterling and Ted Lewis

When My
miles at
Vamp
Voice
My Ba-by's eyes an
My Ba-by's lips an
gold-en hued- the Kind I i - dol - ize
kis-ses me - well I just can't ex - plain
there is noth-ing in this world- just like my ba-
all the world is filled with love- just like my ba-
me my heart goes roam-ing to
smiles at me There's such a won
light that means just love
har - mon - y I sigh
Ba-by smiles at me.

HARRY VON TILZER MUSIC PUB.
BEN BORNSTEIN, General Manager
HERMAN HENCH

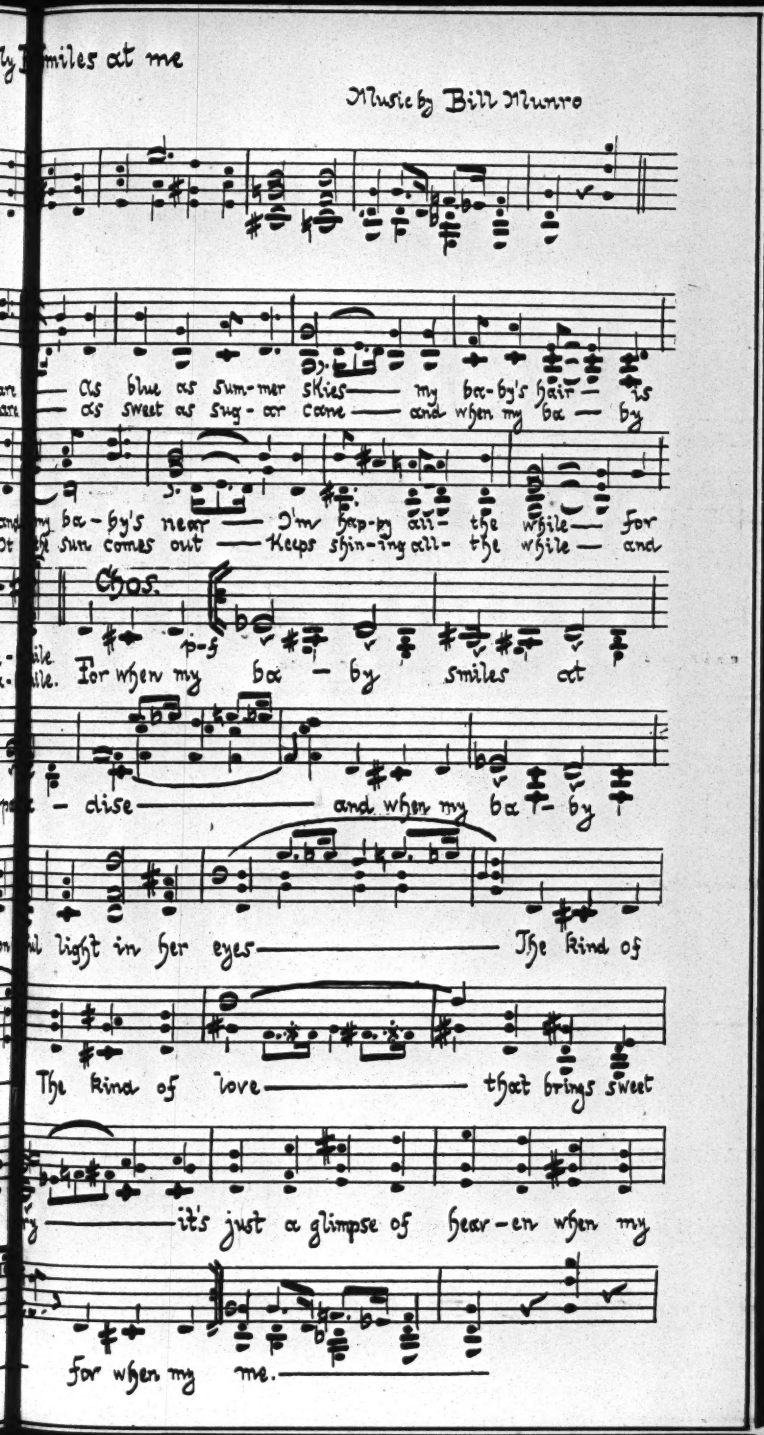
CHICAGO—STATE LAKE BLDG.
Eddie Lewis, Mgr.

BOSTON—220 Tremont St.
Billy Harrison, Mgr.

PHILADELPHIA—KEITH THEATRE BLDG.
Suite 705 Harry Link, Mgr.

SAN

HANDS YOU ANOTHER SURE FIRE KNOCK OUT
TED LEWIS' Great, Big Hit in the Greenwich Village Follies, N. Y.

Smiles At Me

miles at me
Music by Bill Munro
as blue as sum-mer skies my bab-by's hair is
as sweet as sug-ar cane and when my ba - by
by's near I'm hap-py all the while for
sun comes out Keeps shin-ing all the while and
Chos.
p-f
For when my ba - by smiles at
- dise and when my ba - by
light in her eyes The kind of
The kind of love that brings sweet
it's just a glimpse of hear-en when my
For when my me.

SOME HIT
CAROLINA SUNSHINE
SOME HIT

A COMEDY RIOT

HE WENT IN LIKE A LION AND CAME OUT LIKE A LAMB

A BARREL OF LAUGHS

WHOA! JANUARY

Good for Any Time

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I AINTEN GOTTEN NO TIME TO HAVE THE BLUES

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CAROLINA SUNSHINE
SOME HIT

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Paul Althouse **Marie Morrisey**

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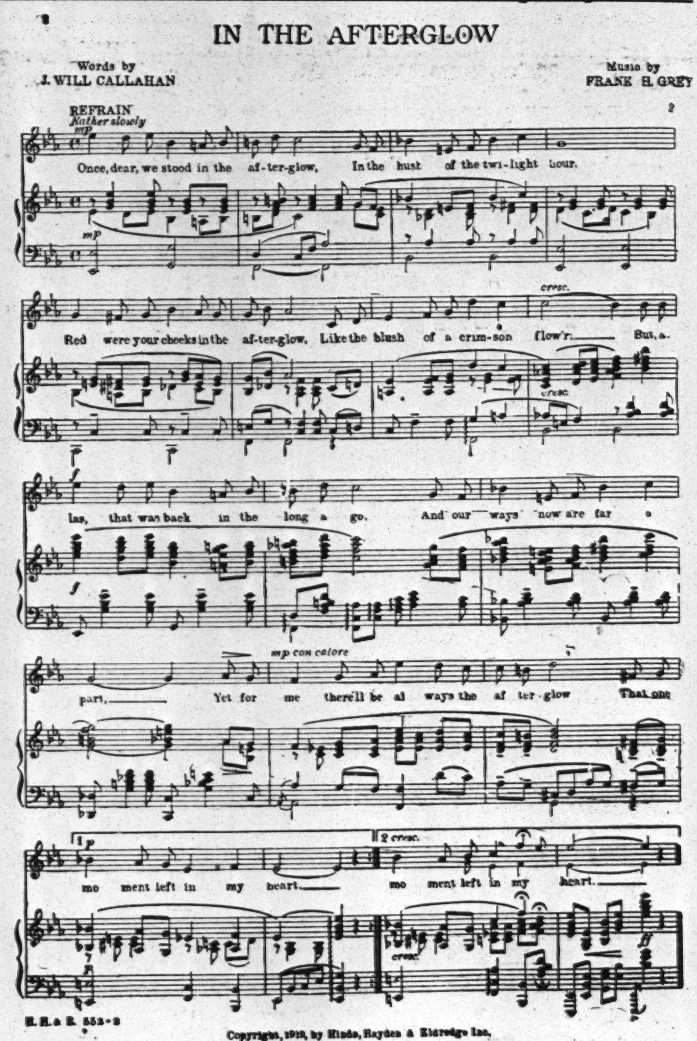
IN THE AFTERGLOW
Words by J. WILL CALLAHAN
Music by FRANK H. GREY
REFRAIN
Once, dear, we stood in the af-ter-glow, In the hust of the twi-light hour.
Red were your cheeks in the af-ter-glow, Like the blush of a crim-son flow'r. But, a-
las, that was back in the long a go. And our ways now are far a
part. Yet for me there'll be al ways the af ter glow That one
mo ment left in my heart. mo ment left in my heart.
H. H. & E. 553-3
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FIRST APPEARANCE IN AMERICA

ZOMAH

"THE UNSOLVED MYSTERY"

THIS WEEK, B. F. KEITH'S ROYAL WEEK OF JAN. 26, KEITH'S ORPHEUM, BKLYN.

PER. ADDRESS—WALDORF-ASTORIA, NEW YORK CITY

AL JOLSON ALWAYS PICKS WINNERS

HE IS SINGING

SWANEE

BY I. CAESAR AND GEORGE GERSHWIN

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GET YOUR COPY

T. B. HARMS & FRANCIS, DAY & HUNTER, 62 WEST 45TH. STREET, NEW YORK

Ray Raymond has been engaged for "Always You."

Yvette Guilbert has arrived in America for her annual season.

Carlotta Monterey has been engaged to play in "The Ruined Lady."

Fally Marcus is now booking the Taylor Opera House, Trenton, N. J.

Pauline Lord and **Reginald Barlow** have been engaged for "Big Game."

Sidney Phillips has left vaudeville to open with Ed Wynn's Carnival.

Elwyn Harvey is playing the leading female role in "Thunder Mountain."

Edna Hirsch, of Nat Nazzaro's office, has become engaged to **Phil Finkelstein.**

Mabel Hicks, English actress, has been engaged by Walter Hast for "Scandal."

Paul Dickey has been engaged by **Mrs. Henry B. Harriss** for a role in "Big Game."

Ike Rose, carnival man, has sailed for Europe to look over the carnival field there.

Arthur Fraser and **Harry Bunce** are now doing a new act, entitled "Which Is Which."

James Madison was confined to his home for a few days last week because of illness.

Arthur E. McHugh has been engaged by Arthur Hammerstein to go ahead of "Tumble In."

Helen Reimer, Lelia Frost and **Richard Farrell** are with **Grace George** in "The Ruined Lady."

Louise Willis, formerly an actress, is now a saleslady in a United Cigar Stores shop in Chicago.

Channing Pollock will write a burlesque of his own play, "The Sign on the Door," for Flo Ziegfeld.

Rhoda Chester, accompanied by **Lillian Allen**, will soon be seen in a new special act by Sam Ward.

Whitie Anderson has been elected president of the I. A. B. P. and B., Local No. 61, of Atlantic City.

Anna Armstrong will remain with the "Round The Town" Company instead of closing in Baltimore.

Dorothy Drenner last week received news of the death of her mother, who died following a long illness.

Mrs. Clarence A. Wortham, wife of the carnival man, was injured in a taxi collision last week in Chicago.

James Whittendale returned to town last week following six weeks on the road with "La La Lucille."

Olaf K. Skavian, an actor, was refused a reduction on his alimony last Wednesday, before Justice Davis.

Louis Krell, the musical director, has been engaged by John Cort to conduct the orchestra for "Mariska."

Faire Binney, sister of **Constance Binney** has been engaged by **Rachel Crothers** to play in "He and She."

Frank Lalor, comedian, is back in New York after a year's stay in London. He will return next Summer.

Glen and Jenkins, the black-face team, has joined the "Frivolities of 1920" at the Forty-fourth Street Theatre.

Nellie and Sara Kouns, now in the "Frivolities of 1920," are to sing in opera in London, beginning in May.

ABOUT YOU! AND YOU!! AND YOU!!!

Mabel Hicks, daughter of **Seymour Hicks** and **Ellaline Terriss**, has been engaged for a part in "Scandal."

Adele, of Adele and Zaza, was taken ill last week, causing the team to postpone rehearsals of their new dance act.

"Scottie," in the American Theatrical Hospital, Chicago, having undergone an operation for tumor, is recovering.

J. N. Tate, the Australian impresario, has arranged with R. H. Burnside for the Australian rights to "Miss Millions."

Lillian Green has recovered from the illness which kept her in bed for one week, and returned to her office on Monday.

Dwight Pepper has severed connections with the Morris Grenwald office of Chicago and will open offices in this city.

Anna Gerber, member of the "Gaiety Girls," who was recently operated upon, is reported to be making rapid progress.

Natalie Farrari and Company have been book into the Palais Royale for an extended engagement, through **Lou Shurr.**

Charles H. Furey is taking the place of **Flo Rheinstrom** in the Harry A. Shea office. Rheinstrom resigned several weeks ago.

George Edward Barnes, character actor, is seriously ill at St. Vincent's Hospital, with vertigo, caused by ptomaine poisoning.

Margaret Illington will enter vaudeville in a playlet written by Henry Arthur Jones. The sketch will have a cast of four.

Mary Cecil, playing in "Scandal," is the author of a sketch called "Vanity, Thy Name Is Man," soon to be seen in vaudeville.

Donald MacDonald and **Fay Marbe** have been added to the cast supporting **Kitty Gordon** and **Jack Wilson** in "Lady Kitty, Inc."

Anna Maria De Milita, the juvenile harpist, has been engaged to appear in the "Ziegfeld Folic," on the New Amsterdam Roof.

Harry Shetan, late of "Forbidden," has been engaged for a comedy role in Crane Wilbur's newest piece, "The Unknown Hand."

Emma Littlefield is not playing with her husband in "Change Your Act" on account of an anticipated addition to the family.

Alan Dinehart has been engaged by **Mrs. Henry B. Harris** for "Big Game," the play by **Willard Robertson** and **Kilbourn Gordon.**

Mimi Weinstein has left Jos. Eckel's office and entered into the service of Floyd Stoker in the Palace Building on Monday morning.

Emmy Hope, recently of the Palais Mariot, Zurich, Switzerland, has been engaged by Alfred Aldler for the new Maxine revue.

Lillian Wagner is doing a comedy, singing, talking and dancing act with **Tex Ellis**, the material being furnished by **Sam Ward.**

Arthur Lyons was compelled to stay over a week in Boston because of illness, while Lillian Steur took charge of his office here.

Davis and Kelly could not open at the Orpheum, Brooklyn, last week, owing to the fact that Davis broke his leg. **Rakoma substituted.**

Donald Gallagher has been added to the cast of "The Blue Flame," the new play in which A. H. Woods will soon star Theda Bara.

Bessie Dennison, former chorus leader of the Metropolitan Opera, has been engaged for the Billy Hart act, playing Keith western.

Henry Antrim, Richard Bold and **Alfred Girard** have been added to the cast of "Frivolities of 1920" at the Forty-fourth Street Theatre.

Harry Heicks, with Al. G. Barnes' Circus, is in the American Theatrical Hospital, Chicago, suffering from a complication of diseases.

Gabrielle Ravine, now appearing with Ethel Barrymore in "Declassee" at the Empire, was recently married to the Vicomte de Viane.

Ada Mae Weeks, who was with "Listen, Lester" before she was stricken with appendicitis, has recovered and is again back with that show.

Justine Grey, daughter of **Frederick Solomon**, will make her first appearance next Monday in "Angel Face" at the Knickerbocker Theatre.

Harry Rowe, formerly business manager for "Come Along Mary" and other Harvey D. Orr attractions, has severed his connection with that firm.

Walter Scanlan, leading tenor of "Always You," has been sued for a separation on the ground of neglect, abandonment and failure to support.

Walter Gallagher, who used to be a bookkeeper for Klaw & Erlanger, has been engaged for one of the roles of "Dere Mabel," by Marc Klaw.

Harry Hollingsworth, leading man for the Shubert company in St. Paul, was accidentally wounded last week during a scene in "The Deep Purple."

James O'Neill, veteran actor, who has been ill, was reported as being much better last week. He was able to leave his bed and go for a short walk.

Edward Clark, author of "De Luxe Annie," and "You're in Love," will shortly put into rehearsal his new musical piece, entitled "Little Miss Charity."

St. John Ervine, Irish dramatist and poet, is due to arrive here soon on the S. S. Lapland and will lecture under the management of the Pond Bureau.

Fay Courtenay has succeeded **Belle Bennett** in the Alcazar Stock company in San Francisco, making her first appearance as leading lady in "Happiness."

The Mellette Sisters, now at the Winter Garden in "The Passing Show," have been engaged by Charles Cochran for his new revue, due in London in the Spring.

Ben E. Young, formerly manager of the Mack Sennett Bathing Girls company, was granted a divorce in Delaware, Ohio, without alimony, against Doris C. Young.

Marie Dressler, while playing Syracuse last week, was a guest of The Optimist Club of that city, at a special luncheon served and attended by ex-service men.

Mayme Remington, of the "Little Pickaninny" Company, is still in the American Theatrical Hospital, Chicago, having practically recovered from a major operation.

Stanley F. Dawson, manager of the "Victory Bells" company, last week received news of the death of his father, Henry S. Dawson, who died at Columbus, Ohio.

W. C. Paul is in the City Hospital, Minneapolis, suffering from a scalding he received while filling a tank he uses in his act, with hot water. His condition is critical.

Alice Shonkey, a chorus girl with the "Ziegfeld Follies," underwent an operation at the American Theatrical Hospital, Chicago, and is reported to be recovering.

Creighton Hale, star of several Pathe serials, will enter vaudeville with a sketch as soon as he finishes his present picture engagement with D. W. Griffith, about March 1.

Lillian Lorraine, who left the Ziegfeld entertainments on the New Amsterdam Roof to become one of the stars in "The Little Blue Devil," will return to the Roof soon.

Auburn and McNally could not open at the Twenty-third Street Theatre the first half of last week owing to the death of Mr. Auburn's brother. **Conlin and Glass** replaced them.

Morris Gest celebrated the beginning of his third year as manager of the Century Theatre by being the guest of honor at a dinner tendered him by the business staff of "Aphrodite."

Walter Meakin, booking agent and manager, is recovering in the American Theatrical Hospital, Chicago, from a broken collar bone, the result of an automobile accident.

Arthur McHugh, press representative of the B. S. Moss interests, has resigned and been engaged by Arthur Hammerstein as representative of "Tumble In," beginning work in Boston.

Mischa Elman took out his first citizenship papers last Wednesday in the Naturalization Bureau of the County Clerk's office. He was born in Kiev, Russia, and lives in New York city.

Colonel Diamond, a Civil War veteran and professional dancer, who has passed his seventieth birthday, opened on the Loew Circuit this week with his granddaughter as a partner.

Harry Bronson, of **Bronson and Baldwin**, who was forced to give up his tour of the Orpheum Circuit and undergo an operation, has fully recovered and will shortly resume his interrupted tour.

Dee Baker, who plays an important role in "The Sign on the Door" at the Republic, has signed a contract with A. H. Woods to appear under his management for a long term of years.

Joe Biesenthal, ticket taker at Miner's Bronx, who has been with Miner's for the last twenty-five years, will celebrate his forty-fifth wedding anniversary on February 7 at his home in New York.

Mrs. U. J. "Sport" Hermann, wife of the manager of the Cort Theatre, Chicago, who has been seriously ill for the past two weeks, is recovering rapidly and will be about within the next few weeks.

Dorothy Gates Herrman, a former chorus girl, last week lost the suit for $100,000 which she brought against the parents of her husband, charging them with alienation of her husband's affections.

Charles Dillingham will act on the committee of the Rocky Mountain Club, which will welcome home the last of the A. E. F. **John Hays Hammond** and **Herbert Wall** are in charge of the reception in New York.

Dorothy Potter, co-author with **Mabel S. Keithly** in "The Greater Light" and known as the author of "Under the Eagle," a patriotic book, was married on December 27th to Lieut.-Colonel Charles Calver Benedict, an instructor in aviation, who saw service with the American Expeditionary Forces.

STANDARDS OF THE WORLD
"STERLING" ON SILVER
"IRVING BERLIN" ON SONGS

A Flock of Hits from

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WAS THERE EVER A

Berlin's Greatest Ballad Sinc

The One Big Comedy Hit of the Year

YOU'D BE SURPRISED

This Is the Big "Baby Smiles" Hit You

Title Registered Lover

When My

Special Material, Double Versions, Etc W

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I LEFT MY DOOR OPEN (And My Daddy Walked Out)

An Instantaneous, Smashing Terrific Sens

I'LL SEE YOU

We Predict This: The Quickest "Hit" Ever Written Art

A Comedy Song with a Thousand Screams and a Million Laughs

SINCE KATY THE WAITRESS BECAME AN AVIATRESS

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"IRVING BERLIN" ON SONGS

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LOU HANDMAN

MINNEAPOLIS
ELMER OLSON
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SAN FRANCISCO
J. LA FOLLETTE
80 Geary Street

PITTSBURGH
DAVE WOHLMAN
Savoy Theatre Building

SEE MA
CHICAGO
MURRAY RITT
119 North Clark S

WINSLO
BOSTO
BROOK
Tremont

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"STERLING" ON SILVER
"IRVING BERLIN" ON SONGS

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A PAL LIKE YOU?

Since "When I Lost You"

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NOBODY KNOWS

You Are Hearing So Much About

November 14, 1919

Baby Smiles

Written Personally by Irving Berlin

Oh! What a Hit This'll Be—Cleverest Doubles You Ever Heard

WHAT A DAY THAT'LL BE

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HARRY PEARL
121 Holland Building

CINCINNATI
CLIFF BURNS
989 Windsor Street

CLEVELAND
JOE JACOBSON
Winton Hotel

STANDARDS OF THE WORLD
"STERLING" ON SILVER
"IRVING BERLIN" ON SONGS

MISS ELLA SHIELDS

Desires to thank everyone connected with the theatres in which she has appeared, for their courteous treatment during her stay in America.

Sailing January 29 for England to fulfill contracts, but will return soon and will be glad to meet the old friends and make new ones.

Also, many thanks to critics and the American Public.

I'VE FOUND THE
NESTING PLACE OF THE BLUEBIRD
A HEADLINER — As a Solo, Double or Quartet — IT'S IRRESISTIBLE —

OH! MY LADY
(WON'T YOU LISTEN TO MY SERENADE)
A DECIDED NOVELTY. EQUALLY APPEALING AS A SOLO OR QUARTET

MY SUGAR-COATED CHOCOLATE BOY
A RARE PICKANINNY SONG — WONDERFUL FOR A "SPOT"

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In Song Splendors
with DAVE FRANKLIN assisting
Special Material by GEO. KERSHAW

JONES & JONES
Southern Levee Types

NAN SANDELL
DANCER WITH RAYMOND HITCHCOCK'S "HITCHY KOO"

DRAMATIC and MUSICAL

"THE BRONX EXPRESS," JEWISH ART OFFERING, IS A GOOD PIECE

"THE BRONX EXPRESS," a comedy in three acts with prologue and epilogue, from the pen of Ossip Dymow, produced for the first time Wednesday night, Dec. 31, by The Jewish Art Theatre.

CAST.

Chatzkel Hungerstoltz.Gershon Rubin
Yankel Thamkes...Jechiel Goldsmith
Yosele .....Ida Feldman
Calman Lipe Morzansky...Sam Adler
Raisele .....Lucy Gehrman
Sara .....Binah Abramovitz
Moishe Polishuk.....Jacob Ben-Ami
Tuxedo .....Leon Seldenburg
Mr. Pluto .....Mischa Gehrman
Aunt Jemima .....Anna Appel
Smith Brothers,
the younger.....Louis Weissberg
the elder .....Hyman Mysell
Arrow Collar .....Lazar Fried
Wrigley's ..... { Miss Blay / Miss Fishman
Miss Murad .....Henrietta Schitzer
Baby Nestle .....Miss Budnick
Waiter .....Mr. Scherman
Subway Conductor ....Mr. Schlegman

Moral plays are rare nowadays, good comedies equally so, and good comedies that are also moral plays should, therefore, provide a real treat to the connoisseur of dramatic art. Ossip Dymow, in his play, "The Bronx Express," which he styles a local comedy, has written a play that, while it passes for a comedy, at the same time teaches three good lessons.

The prologue finds us in a North-bound Bronx subway express during the rush hour, the train chock full of its human freight, rushing home from their labors. Two old friends are thrown together, unexpectedly, by the bumping and jolting of the train. One of them, Chatzkel Hungerstoltz, has in the twenty-five years of his stay in America been working at one job, his first, as a button maker. The other, who, when he landed, was Yankel Thamkes, but who now is Jacob Thomas, has become one of a type that is all too familiar to Broadway, the smooth-tongued, lazy parasite, who, in his rush to become one of the "live ones," has forgotten ties, religion, pride and all. This latter, by his smooth-tongued description of what life on "Broadway" is like, instills the spirit of discontent into the mind of good-hearted Chatzkel.

Meanwhile, the train moves on, Yankel gets off and Chatzkel, finding a seat, falls asleep. From there on the main action of the play, which is a dream, takes place.

For twenty-five years Chatzkel has been riding to and from his work in the same subway, always seeing the same advertisement in front of him. He has been told by his smooth-tongued friend that the advertisers all started out poor, but made their millions because they had an idea. Chatzkel arrives home, thoroughly discontented with his lot and decides that he must have his millions as well as the rest. He leaves his family to "take care of themselves" and goes away.

Wandering on, he comes to the home of Mr. Pluto, who leads all the advertisements in their crusade for money. He falls an easy vicitim to the snare of Pluto, who uses his black art to make him forget his past and think only of the future. Chatzkel, now Mr. Harry Hungerpride, sells his soul and his people for some millions.

The great idea is this.

Yom Kippur is the greatest holiday in the Jewish year and all Jews keep it. Well, these are hard times, there are poor families to feed, feeble relatives to be taken care of and sick people to be doctored. The bosses are to issue an edict that all must work on Yom Kippur, the Day of Atonement, and that they will receive ten times their ordinary wages. Those who must have this money badly, of course, will work. The others—well, they can take care of themselves. It goes without telling that the scheme works wonderfully and Harry becomes a rich man. He marries Miss Murad; she of the Oriental cigarettes, and they adopt a baby, Baby Nestle.

Time passes.

It is summer, and all rich folks are at Atlantic City, and, of course, Harry and his family are there, too. It is there that the curse of an ancient rabbi comes upon him, for he sees his son forced to make his own living shining his father's shoes. His daughter—well, first come, first served, and her former sweetheart, who in the old days was an author, now pushes a-rolling chair. Seized by remorse at seeing the harm he has done his loved ones in his mad rush for money, he seeks to drown himself. But fate will not have it so. Pluto learns of his conduct and wants him lynched.

Chatzkel awakes from his dream to find that he has gone beyond his station. His family boards the same train on their way home, and, gathering them in his arms, he tells them the tale of his dream.

"THE PASSION FLOWER" THRILLER OF THRILLERS AT THE GREENWICH

"THE PASSION FLOWER." A tragedy in three acts, translated from the Spanish by John Garrett Underhill. Presented by Richard Herndon, at the Greenwich Village Theatre, Tuesday evening, January 14, 1920.

CAST.

Raimunda.....Nance O'Neil
Acacia.....Edna Walton
Dona Isabel .....Clara T. Bracey
Milagros.....Gertrude Gustin
Fidela.....Alba de Anchoriz
Engracia.....Helena Rapport
Bernabea.....Aldeah Wise
Gaspara.....Ridler Davies
Juliana.....Charles G. Craig
Esteban.....Charles Waldron
Tio Euseblo.....Robert Fischer
Faustino.....Edwin Beryl
Rubio.....Harold Hartsell
Bernabe.....Charles Angelo
Norbert.....J. Harper Macaulay

Repellent, yet fascinating, "The Passion Flower," a play by the Spanish dramatist Jacinto Benavente, has found its way into an English translation which sets forth a strange medley of elemental passions in its tangled web of evil impulses and violent interplay of Castilian peasant life. Any of the crime melodramas of home make which have been presented along Broadway during the past decade, when compared to this piece, give the impression of being anaemic and weak.

In construction, the piece is symmetrical and the characters are boldly and vividly drawn. Throughout the three acts are incidents filled with the interwoven elements of love, hate, revenge and animal impulses that are strangely human and appealing. The final note, as the curtain falls upon the spectacle of the evil that has been wrought, is one of helplessness and gloom.

The play opens on the eve of the wedding of a young Spanish girl to her suitor, who is mysteriously murdered before the ceremony. At first, suspicion falls upon a former suitor but, evidently, the discovery is made that it was the girl's own step-father who instigated the crime. He has long pursued her, but she has always repulsed him with the utmost loathing. Her attitude toward him has always been one of emotional hatred but, in the thrilling scene, she discovers that her emotion is not hate, but an overmastering love. When the mother learns of this love between her husband and daughter she interferes, only to be killed by his hands. Thus ends "The Passion Flower," a melodrama of melodramas.

Nance O'Neil plays the role of the mother with an intense emotion but little else to indicate a provincial Hispanic type.

NEW PROVINCETOWN PLAYS HAVE MUCH TO INTEREST PATRONS

"THE ELDEST," "AN IRISH TRIANGLE" and "MONEY." — Three one-act plays by Edna Ferber, Djuna Barnes, and Irwin Granich, respectively. Presented by the Provincetown Players, at the Provincetown Players' Theatre, Friday evening, January 9, 1920.

"THE ELDEST"

Cast

Rose.....Helen Becket
The Neighbor.....Dorothy Moore
Ma.....A Voice Off-Stage
Pa.....Charles Ellis
Al.....Jasper Deeter
Floss.....Norma Millay
Henry Selz.....Sidney K. Powell

"AN IRISH TRIANGLE"

Cast

Kathleen O'Rourke.....Blanche Hays
Sheela O'Hare.....Leah Javne

"MONEY"

Cast

Moisha, an old cobler..Romeo Bufano
Moisha's Lodgers
Yonkel.....Jasper Deeter
Abrams.....Charles Ellis
Mendel.....John Bennett
Hyman.....Cesare Zwaska
The Policeman.....Louis Ell

For the ardent devotee of the modern drama who journeyed to Greenwich Village last Friday evening to witness the premiere of the third bill of the current season of the Provincetown Players, there was a real treat in store. But, for the every-day up town theatregoer who found his way to the one-time MacDougal Street livery stable, there were no such joys.

The first of the plays to be presented was "Eldest," a domestic sketch with the locale of a Chicago flat. It set forth the familiar figure of the down trodden eldest daughter of a selfish family. The piece is clever enough, but the featured character is grossly overdrawn. Helen Becket played the role in a feelingless way, which gave one the impression that the characterization was not true to life. Sidney K. Powell and Charles Ellis were good.

"An Irish Triangle" next shown, is a clever satirical sketch of peasant life. The characterizations were well handled by Blanche Hays and Leah Javne, but whether or not they were true to life the writer fails to know, never having been in Ireland.

"Money," the last piece to be presented, was without doubt the best of the lot. Here is a well written, staged and acted sketch of Jewish life in an East Side cellar, which, during the day time, serves as a cobbler's shop and, by night, is the sleeping place of five men. It is intensely dramatic throughout, although at times there are humorous touches, well inserted to relieve the tension.

Moisha, the old cobbler, has slaved and starved in an effort to save sufficient money to bring his wife and children from Russia. One day he finds his savings gone, lost. Then the idea that perhaps one of his lodgers has stolen his little hoard, beset him, and finally he finds that it is true. Then follows the confession, filled with all the misery of a guilty soul who has allowed the beast to overcome the better in him. However, all is righted when the policeman stumbles upon the noisy discussion and commands silence. They then again open their mattresses and all is forgotten with the thoughts of another day of toil.

Remo Bufano, as the cobbler, is exceptionally good, displaying a marked histrionic ability. Other members of the cast are all that could be desired.

JEWISH THEATRE CHANGES PLAY

"The Awakening of Spring" by Wedekind will be the next production of the Jewish Art Theatre, instead of "Castle" by Sholem Asch.

"WAYFARER" GOING WEST

Although previously heeded for the store house, "The Wayfarer" will shortly move to Los Angeles, where the Inter-Church World Movement will present it for an indefinite run, beginning March 15. Twenty-eight freight cars, loaded with scenery, were started West last week and Laurence H. Rich, the producer, left last Saturday to supervise preliminary arrangements. The entire cast of principals will be retained for the Western presentation.

"FOOL'S GAME" OPENS

"Fools Game," a comedy-drama by Crane Wilbur, will be presented by John Cort in Atlantic City for the first time on January 26. Maude Fealy has been engaged for the leading role.

NEW BARRYMORE PLAY OPENED IN YONKERS HAS STRONG APPEAL

"THE LETTER OF THE LAW." A drama in four acts by Eugene Brieux. Presented by John D. Williams at the Warburton Theatre, Yonkers, Wednesday afternoon, January 14, 1920.

CAST.

Mouzon.....Lionel Barrymore
Vagret.....Russ Whytall
Mondoubleau.....Chas. Greene
Benoit.....James Hagen
Delorme.....Allan Kelley
La Bouzule.....Clarence Derwent
Yanetta.....Doris Rankin
Attorney General.....Lionel Hogarth
Ardeuil.....Charles Coghlan
Bunerat.....Frank Kingdon
Janitor.....Wallace Jackson
1st Policeman.....Clarence Detwberry
Madame Vagret.....Zeffie Tilbury
Etchepare.....Charles White
Madame Bunerat.....Maude Hosford
Catallena, a maid...Josephine Wehn
Bridet.....Goldwin Patton
Sergeant.....Walter Brown
2nd Policeman.....John Trunbull
Etchepare's Mother.....Ada Boshell
Bertha.....Leona Hogarth

For the purpose of establishing title to the American rights of Eugene Brieux's drama, "The Letter of the Law," John D. Williams presented the piece with a company headed by Lionel Barrymore, for one performance at the Warburton Theatre last Wednesday afternoon.

The rights for this country are owned by Henry Neagle and, under the terms of a contract with him, Williams, the producer of the play, was required to make a production "on or about January 1" of this year. This was construed as meaning within two weeks of the date.

The author has, obviously, designed the piece as a satire on present day methods of dispensing jurisprudence and, although presented practically without scenery and with but a few days rehearsal, the play gives promise of being a highly successful drama and an ideal vehicle for Barrymore.

The story is one with a strong human appeal, and with the characters well drawn. The courts, always an interesting topic, have been layed naked to the eye, the author cleverly concocting incident after incident that reveals all the "rottenness" and petty hypocricy of those who are intrusted with the dispensing of justice.

Briefly, the plot revolves about one Mouzon, an examining magistrate of the French court. Ambition for higher office takes hold of this man, who ruthlessly prosecutes the innocent to further his own ends. But in this case, the price of ambition is death and, in an intensely dramatic scene before the final curtain, he meets his end at the hands of one of his many victims.

Lionel Barrymore makes the character of the ruthless magistrate a vivid one. Russ Whytall is good in the role of a second magistrate. Charles White, in the role of the accused and Doris Rankin as his wife were exceptionally good. Others were Charles Green and Frank Kingdon.

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Colonial—Permane & Shelly—Helen Trix & Co.—Fraklyn Ardell Co.—Cliff Nazarro & Co.—Nat Nazarro & Co.

Alhambra—Ramsdells & Deyo—Geo. McFarlane—Alice Lloyd—Ye Old Song Shop—Sylvia Loyal—Fashion Minstrel—Grace Huff & Co.

Royal—Nina Payne & Co.—Curzon Sisters—Langford & Fredericks—Al. Wohlman—Martinette & Sylvester.

BROOKLYN.

Bushwick—Alan Rogers—Kranz & LaSalle—Lucy Gillette Co.—Juliet—Luba Meroff & Co.—Anna Held Jr. & Co.—Swift & Kelly—Berk & Sawn—Wheaton & Carroll.

Orpheum—Frisco—Morton & Glass—Bert Hanlon—Zomah—Spanish Revue—Worden Bros.—Marie Cahill—Willie Bros.

BALTIMORE, MD.

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BOSTON.

Keith's—Ann Gray—Delmore & Lee—Jean Adair & Co.—Girlies Club—McDevitt, Kelly & Q.—Murray Sisters—Margaret Young—Ed E. Ford—Peggy Bremmen & Bros.

BUFFALO.

Shea's—Buzzell & Parker—Stone & Kalisz—Cahill & Romaine—Ferry—Joe Cook—Regal & Mack.

COLUMBUS.

Keith's—J. C. Nugent—Jane Courthope Co.—Pielert & Scofield—Mabel McCane & Co.—Hallen & Hunter—Millard & Doyle—Alfred Farrell & Co.—Robins & Partner.

CLEVELAND.

Hippo—Vinie Daly—Walter C. Kelly—Quixey 4—Geo. Kelly & Co.—A. Friedland Co.—Billy Rogers—Once Upon a Time—Belleclaire Bros.

CINCINNATI.

Keith's—Herman & Shirley—Holmes & Lavere—Olsen & Johnson—Patricola & Myers—Gr. Richards—B. Clayton & Co.—Mrs. W. Surprise.

DETROIT.

Temple—Kharum—Emmett DeVoy & Co.—Hunting & Francis—Herbert Dyer & Co.—Lew Dockstader—Nestor & Vincent—Lydia Barry—Martin & Webb.

DAYTON.

Keith's—Santos & Hayes—Rice & Werner—Sully & Houghton—Magic Glasses—Frank Gordon—B. & F. Mayo—Athos & Reed—Trixie Friganza.

ERIE.

Colonial—Enos Frazere—Lillian Herlein—Jennie Middleton.

GRAND RAPIDS.

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LOUISVILLE.

Mary Anderson—Billy Glason—Winstons W. Lions—Balliot 3—Eddie Borden Co.—Larry Reilly & Co.

MONTREAL.

Princess—Rome & Cullen—Mr. & Mrs. G. Wilde—Camillas Birds—Wilkie Bard—Wilton Sisters—Albert Perry & Co.

PORTLAND.

Keith's—E. & E. Adair—Primrose 4—T. & K. O'Meara & Co.—Nolan & Nolan—Brower 3—Tom McRae & Co.

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Keith's — Juggling Nelsons—Patricola—Olga Petrova—Swor Bros.—Demarest & Collette—McCormack & Mellen—Herbert Clifton—Marco Bros.

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Keith's—Victor Moore & Co.—Margaret Ford—Chas. Wilson—Johnson, Baker & J.—Rose Coghlan & Co.—Aileen Bronson—Daley & Berlew—Anger & Packer—Pressler, Klaiss & Saxe.

PITTSBURGH.

Davis—Alan Brooks & Co.—Jazzland Navy 8—Novelty Clintons—Corinne Tilton—May Wirth, Pipp Co.

ROCHESTER.

Temple—Jack Inglis—Elizabeth Murray—Heart of A. Wood—Mr. & Mrs. J. Barry—Bailey & Cowan—F. & E. Carmen—Nathan Bros.—Greenlee & Drayton.

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Crescent—Liboni—Flashes—Belle Baker—Miller & Mack—Dugan & Raymond.

TORONTO.

Shea's—Alice Hamilton—Edwin George—Page, Hack & Mack—Creole Fashion Pd.—Jones & Greenlee—Herbert's Dogs—Blossom Seeley & Co.—Bert Baker & Co.

TOLEDO.

Keith's—V. & E. Stanton—Vallecitas Leopards—Jas. Hussey & Co.—Ben Bernie—Herbert & Dare—Nan Gray—Mr. & Mrs. Melburne.

WILMINGTON.

Garrick—Ara Sisters—Welch, Mealy & Co.—Ed Herron & Co.

WASHINGTON.

Keith's—Owen McGivney—Vera Sabini—Dillon & Parker—Lily Lena—Grubers Animals.

YOUNGSTOWN.

Hippo—Wm. Gaxton & Co.—Stanley & Birnes—Irving Berlin—Rae Samuels—Lilliam & Twin Bros.—Cora & Corson 8—Gygi & Vadi—Morgan & Kloter—Jarrow.

CHICAGO.

Palace—Chas. King & Girls—Aileen Stanley—Jimmie Lucas & Co.—Moran & Wiser—Comfort & King—Wilson Bros.—The Three Bobs—Zardo—The Pickfords.

Majestic—U. S. Jazz Band—Alice Eis Co.—Venita Gould—Brendel & Burt—J. J. Morton—Wm. Brack & Co.—Ashley & Dietrich—Martelle—3 Danoise Sisters.

State Lake—Florence Tempest & Co.—The Sharrocks—Morris & Campbell—Seven Honey Boys—Current of Fun—Dunham & Edwards—Werner Amoros Troupe—Bert Howard—The Flying Scotts.

CALGARY AND VICTORIA.

Orpheum—Morgan Dancers—Harry Cooper—Jason & Haig—Marconi & Fitzgibbon—Van & Belle—Burns & Frabito.

DULUTH.

Orpheum—Ed Morton—Jack Kennedy—Basil Lynn Co.—Whitfield & Ireland.

DENVER.

Orpheum—Overseas Revue—E. & J. Connelly—Stuart Barnes—Al & F. Stedman—Frawley & Louise—3 Jordan Girls.

DES MOINES.

Orpheum—Samaroff & Soula—Green & Myra—Harry Green Co.—Claudia Coleman—Bostock's Rid. School—Wood & Wyde—Princess Radeau.

KANSAS CITY.

Orpheum—Meredith & Snoozer—Phina Co.—Indoor Sports—Eva Shirley Band—Nitta Jo—Mirano Bros.

LOS ANGELES.

Orpheum—Gus Edwards Co.—Roy & Arthur—Arnaut Bros.—The Rickards—Chic Sale—Dolly Kay—Bensee & Baird—Ford Sis & Band.

LINCOLN.

Orpheum—Lambert & Ball—Geo. Price & Co.—Rigoletto Bros.—Jas. H. Cullen—Cartmell & Harris.

MEMPHIS.

Orpheum—Not Yet Marie—Lydell & Macey—Ethel Clifton Co.—Karl Emmy's Pets—Ergotti's Lillie—Ja Da Trio—Regay & Lorraine Sis.

MINNEAPOLIS.

Orpheum—Libby & Nelson—Millicent Mower—Lillian Shaw—Wm. Rock & Girls—Harry Rose—Dunbar's Salon Singers.

MILWAUKEE.

Majestic—Evelyn Nesbit & Co.—Joe Laurie—Mrs. G. Hughes & Co.—Collins & Hart—La Zar & Dale—Jean Barrows—Stuart & Keeley—The 3 Regals.

Palace—Jas. C. Morton & Co.—Josie Heather Co.—Lloyd & Wells—Howard & Firles—Billy Scott—Adams & Hickey—Belmont's Canary Opera.

NEW ORLEANS.

Orpheum—Stella Mayhew & Taylor—Julius Tannen—Sweeties—Burt & Rosedale—Royal Gascoignes—Ted Doner.

OMAHA.

Orpheum—Van Cellos—Watts & Hawley—Fox & Ward—Gertrude Hoffman—Jerome & Herbert—Beginning of World.

OAKLAND.

Orpheum—4 Morton—Bernard & Duffy—4 Readings—Pietro—Travers & Douglas—Elfrieda Wynn—Lachmann Sis.

PORTLAND.

Orpheum—Chas. Grapewin Co.—Francis Renault—Stelle & Winslow—Bert Fitzgibbons—Ivan Bankoff Co.—Fay Courtney.

ST. LOUIS.

Orpheum—Albertina Rasch Co.—Mme. Ellis—Tango Shoes—Avey & O'Neil—Harriet Rempel & Co.—Bronson & Baldwin—Lee & Cranston—**Kanazawa Boys.**

(Continued on Page 30)

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"THE BLUE BIRDS" NOT NEARLY AS BAD AS REPORTS SAID

The much talked of "Blue Birds" arrived in Brooklyn last week. This is the show of many managers, principals and chorus girls. It is claimed that a total of eighty-six have been with the show this season.

We have also heard many reports of how terrible the show was, but, as we caught it last Thursday night, it was better than any "Blue Birds" show we have seen in the past two seasons, although there is still room for improvement.

Arthur Laning has worked wonders with the show in the past few weeks, since he joined it. He has put on an entirely new piece. Most of the bits have been seen before, but they are good sure fire laugh getters. Laning has also staged some new numbers that add class to the show.

Maurice Wainstock, who took over the management of the company several weeks ago, has added life to it, by getting new costumes and scenery and helping materially to put new spirit into the company. The only thing that has to be done is to strengthen the cast. More than half the chorus is new, the change having been made in the last two weeks, and the girls, as a whole, are a very pretty lot. Also, the costumes they wear are bright and cheerful looking. The scenery also looks good, particularly the last set, a garden scene. It is the best set of its kind seen with any burlesque show this season.

Laning is doing the "straight." He did not come into the Star last season with any show and it seemed good to see him again. He is a good "straight" man, knows how to "feed" for laughs, is a neat dresser and a hard worker. His voice has cleared some and sounds a great deal better.

The comedy is in the hands of Billy Kelly and Jimmie Parelle. The former is doing an Irish role and works easy. He is a corking tumbler, takes a number of bumps throughout the performance, and is a funny fellow.

Parelle is a little fellow doing a Hebrew character. He is a hard worker.

Helen Andrews, a little, shapely, blonde soubrette, stood out above the regular women in the show. She is fast and puts plenty of "pep" into her numbers. She also reads her lines nicely. Her costumes are very pretty.

One could not judge very well of the capabilities of Ruby Wallace, as she was evidently suffering from a cold, judging from the way she read her lines and offered her numbers.

Addie Nye did not fit in at all, as she is not a good burlesque woman. Wainstock tried a young lady by the name of Alice Isabelle out in one number and she put it over in great shape. She is a dandy dancer, can do a fine split, is a high kicker and does cartwheels. She is full of life and would be a corking good woman for the show.

The "introduction" bit was taken care of by Laning, Kelly, Parelle and Miss Nye.

The "burglar license" bit was done by Kelly, Parelle and Miss Wallace. The "Buzzing the Bee" bit went over well as offered by Laning, Kelly, Parelle and Miss Andrews.

The "Change of a Fifty Dollar Bill" bit was put over by Laning, Kelly, Parelle and Miss Nye. We have seen this bit done many times, but none have worked it up as Laning does.

The same can be said of the "cop" bit, in which Laning, Kelly and Parelle appeared. Laning seems to know just how to work this bit up. Kelly was very funny in this scene.

The "table" bit with the patriotic music, was amusing, as Kelly, Parelle, Miss Nye and Billy Ford did it.

The "French" bit went over well as offered by Laning, Kelly, Parelle and Miss Wallace.

The "Statue" bit was well liked the way it was given by Laning, Kelly, Parelle and the Misses Andrews and Wallace.

A real fast specialty in one was offered by Ford and Ford, a colored man and woman team. They sang, talked and danced. The act went over big and gave a punch to the show.

The show is not in shape as yet, but will be in a day or so. A good dancing juvenile or acrobatic comedian, a good young, singing prima donna and a dancing ingenue would put it in first-class shape. If Wainstock takes the young lady he tried out, it will help a lot, as the numbers did not go over, outside of Miss Andrews. It would do no harm to change the title of the show, either. Laning has the material. With the right people he can give a good show. As it is, it is not a bad show. We have seen worse. The scenery, costumes and numbers are all right.—SID.

BURLESQUE NEWS

(Continued from Page 17 and on 32)

NALTY CHANGES SHOWS

Frank Nalty, who was with the "Sport Girls" early in the season, will open with Gallagher and Bernstein's "Bathing Beauties" this week at the Mt. Morris.

MAYBELLE LORRAINE

THE PRIMA DONNA WITH A RAINBOW SMILE

WITH ROSE SYDELL'S LONDON BELLES

STARS OF BURLESQUE

TUMBLING WITH THE NOVEL HEAD SPIN **MAY HAMILTON** ACROBATIC SOUBRETTE WORLD BEATERS

THAT NEW KIND OF COMIC **JACK** "SNOOZE" **KINNEARD** WITH WORLD BEATERS

VIVIAN LAWRENCE
"VOLCANIC SOUBRETTE" With Victory Belles Co.

LOU BARRY
SOUBRETTE BON TONS

VIOLET PENNEY
SOUBRETTE LID LIFTERS

ALBERTA FOWLER
SOUBRETTE MONTE CARLO GIRLS

LOUISE PEARSON
PRIMA DONNA WITH EDMUND HAYES SHOW

Bertha Startzman
SOUBRETTE CABARET GIRLS

LEW **MARKS BROTHERS** BERT
With Ed Lee Wrothe's TWENTIETH CENTURY MAIDS

JEANETTE BROWN
INGENUE WITH THE PRIMA DONNA VOICE With Victory Belles

AL FLATICO
Wop Character and Violin Specialty, with Bathing Beauties

NELLIE CLARK
INGENUE WITH THE BIG VOICE VICTORY BELLES

FLORENCE DARLEY
PRIMA DONNA STAR AND GARTER SHOW
OFFERS ENTERTAINED FOR NEXT SEASON

FLORENCE WHITFORD
SOUBRETTE JAZZ BABIES

LESTER MILLER
IN THAT TASMANIAN Crowd With Rose Sydell's London Belles

Ethel (Snappy) Shutta
FEATURED COMEDIENNE, WITH THE AVIATORS. Management FRANK LALOR

EARLE CAVANAUGH

SPENDING

"LAST NIGHT"

AT

KEITH'S PALACE THIS WEEK

Ruth Tompkins and Ruth Jr.
Now Working with Papa

DE LOACH & McLAURIN

GLOOM ASSASSINATORS
HARMONY SINGING AND DANCING
Direction—MATHEWS & MILLER
U. B. O.

Have Saturday Nights Open

For GOOD ROAD ATTRACTIONS, remainder of season, at GRAND THEATRE, TULSA, OKLAHOMA, where American Burlesque Attractions play balance of week. Wire or write. OLIVER C. PATTEN, Manager.

SAM WILSON

The only colored Entertainer singing Hebrew songs and telling stories.

VAUDEVILLE BILLS

(Continued from Page 27)

SAN FRANCISCO.
Orpheum—Rainbow Cocktail—Lew Brice Co.—Master Gabriel Co.—Bob Hall—Lyons & Yosco—Ruth Budd—McRae & Clegg—Extra Dry.

SALT LAKE CITY.
Orpheum—Hyams & McIntyre—Ernest Evans & Co.—Grace De Mar—Jack Osterman—Howard's Ponies—Barber & Jackson—Marshal Montgomery.

SACRAMENTO AND FRESNO.
Orpheum—Nat Nazarro Band—Billy McDermott—Eva Taylor Co.—Black & O'Donnell—Hudler Stein & Phillips, Marmeim Sis. & Schooler—The Duttons.

SEATTLE.
Orpheum—Little Cottage—Una Clayton Co.—Sam Hearn—Edith Clifford—Hickey Bros.—Ford & Urma—Ishikawa Bros.

ST. PAUL.
Orpheum—Barabon & Grohs—The Man Hunt—Marino & Malley—Phil Baker—Leo Zarrell Co.

VANCOUVER.
Orpheum—Elsa Ruegger—Kenny & Hollis—Duffy & Caldwell—For Pity's Sake—Ryan & Orlob—Bradley & Ardine—Lucille & Cockie.

WINNIPEG.
Orpheum—Henry Santry & Band—Maria Lo—Harry Jolson—Lightner Sis & Alexander—Ben J. Benny—Kennedy & Nelson—Bruce Duffet Co.

BRIDGEPORT.
Plaza—Rena & Fletcher—Longacre Trio. (Last Half)—Geo. & Rae Perry—Courtney & Irwin—Joe Fanton & Co.
Poli—Hanlon & Clifton—Rolland & Ray—Silence of Love. (Last Half)—Taylor, Jackson & Co.—Carson & Willard—John S. Blondy & Co.

HARTFORD.
Palace—Carpos Brothers—Hanlon & Bernard—Nancy Boyers & Co.—Nelson & Cronin—Model Mermaids. (Last Half)—Sweeny & Rooney—Rena & Florence—Four American Beauties—McCabe Robinson Trio—Model Mermaids.

NEW HAVEN.
Bijou—The Belmonts—Geo. & Rae Perry—Courtney & Irwin—Carson & Willard. (Last Half)—Harold & Bernard—Longacre Trio—Peterson Bros.
Palace—John S. Blondy & Co.—Ned Nestor & Sweethearts. (Last Half)—Hanlon & Clifton—Rolland & Ray—Silence of Love.

SCRANTON.
Poli—Gordon & Germaine—Newell & Most—Burke Walsh & Nana—Chas. Kenna—McWatters & Tyson. (Last Half)—Daisy & Wilson—Donahue & Fletcher—Marie Hart & Saxo Revue.

SPRINGFIELD.
Palace—Zelaya—Taylor, Jackson & Co.—Holmes & Holliston—Wilson Aubrey Trio. (Last Half)—Dixon & Mack—Jack George—Bertram & Saxton—La Hoen & Dupreece.

WILKES BARRE.
Poli—Daisy & Wilson—Donahue & Fletcher—Marie Hart & Saxo Revue. (Last Half)—Gordon & Germaine—Newell & Most—Burke Walsh & Nana—Chas. Kenna—McWatters & Tyson.

WORCESTER.
Plaza—Dixon & Mack—Billy Davis—Peterson Bros. (Last Half)—Willie Karbe—Holmes & Holliston—Parker Trio.
Poli—Bartram & Saxton—La Hoen & Dupreece. (Last Half)—The Cat—Zelaya—Wilson Aubrey Trio.

WATERBURY.
Poli—Sweeney & Rooney—Jack George—Four American Beauties—McCabe Robinson Trio—Joe Fanton & Co. (Last Half)—Carpos Brothers—Billy Davis—Nancy Boyer & Co.—Nelson & Cronin—Ned Nestor & Sweethearts.

PROCTOR CIRCUIT

Week January 19.

NEW YORK CITY.
81st Street—Via Quinn & Bond—Swift & Kelly—Geo. Yeoman—Sports in the Alps—McFarlan & Palace—Smith & Austin.
Harlem Opera House (First Half)—Furnan & Nash—Sig Franz & Co.—Fall of Eve—Anthony & Rogers. (Last Half)—Leroy & Lyton.
Fifth Avenue (First Half)—Lopez & Lopez—Golden Gates—Clubmates—William & Wolfus—Ed. Marshall. (Last Half)—Mollie Fuller & Co.—Three Fatos—Kramer & Boyle—Ed. Edmund & Co.—Arthur Deagon.
125th Street (First Half)—Malcolm & LaMar—Cunningham & Doreto—Cecil Elorid & Carr—Ed. Hume & Co.—Delro—Sully & Thornton. (Last Half)—Golden Gates—Pedestrianism—Allman & Nalle—Herbert Clifton.
58th Street (First Half)—Jack George—4 Buttercups—Dixon, Bowers & Dixon—Chief Zat Zam & Co.—H. & K. Sutton—McCarton & Marrone. (Last Half)—Wakee Japs—Dunbar's White Hussars—Neil O'Connor—Cushing & Davis.
Yonkers (First Half)—Nakee Japs—C. & M. Dunbar—Emerson & Balowin—McKays Scotch Revue—Curry & Graham. (Last Half)—4 Buttercups—Foster & Peggy—Hugh Herbert Co.
23rd Street (First Half)—Sylvia Loyal—Major Helen—Ed. Esmond & Co. (Last Half)—Trovello & Co.—Old Homestead 4—Anthony & Rogers.
Mt. Vernon (First Half)—Cutty & Nelson—Mollie Fuller—Nonette—Mullan & Francis—Sidney Townes. (Last Half)—Fred & Albert—Eva Tanguay.
White Plains (First Half)—The Reed Kids—Swiss Song Birds—Patsy Doyle—Capt. Bett's Seals. (Last Half)—Dave Kindler—McKay's Scotch Revue—The Street Urchin—Ball & Jack.

BROOKLYN, N. Y.
Halsey (First Half)—Ball & Jack—Mills & Morley—Harlan Knight & Co.—Smith & Farmer—Green, Miller & Green. (Last Half)—The Magifys—Curry & Graham—Eddie Heron & Co.—Wilkens & Wilkens—Biccoja Midgets.
Prospect (First Half)—Fred & Albert—Kramer & Boyle—Bothwell Brown Co.—Eddie Heron Co. (Last Half)—Nonette.
Greenpoint (First Half)—Dunbar White Hussars—Alexander & Mack—Orville Stamm. (Last Half)—Cunningham & Doreto—Mullen & Francis—Mullan & White—Sandy Shaw.

AUBURN.
(First Half)—Frank & Milt Britton—Fern & Maree—Dotson—Chas. Ahearn & Co. (Last Half)—Roger Bros.—At the Soda Fountain—Friend & Downing—3 Denoise Sisters.

AMSTERDAM.
(First Half)—Bolger Bros.—Baldwin Blair Co. Swartz & Clifford—New Model. (Last Half)—Coplane & Wells—Curry & Graham—Langton & Smith—Ed. Janis Revue.

ALBANY.
(First Half)—Gordon & Day—Masters & Craft—Fixing the Furnace—Lew Dockstader—O. Briscoe & A. Rauh. (Last Half)—Dixon & Mack—4 Higgle Girls—Jeff Healy & Co.—Al Fields—Oh That Melody.

ALTOONA.
(First Half)—J. & B. Aitken—Donohue & Fletcher—Downson Sis. & Stern—Jarrow—New Leader. (Last Half)—DeHobans—McDermott & Heagney—Burke, Walsh & Nana—Rowland & Meehan—Thirty Pink Toes.

ALLENTOWN.
(First Half)—Burns Bros.—Nevins & Mayo—Raymond Bond Trio—Brisco & Rauh—Daldon & Craig. (Last Half)—Cutty & Nelson—Howard & Sadler—Bob Heath & Girls—J. & M. Harkins—Canton Trio.

BINGHAMTON.
(First Half)—Rodero—Borwin Gardner & Barnet. (Last Half)—El Dora—McCarthy & Levering—Hamlin & Mack.

CANTON.
Gabby Bros. & Clark—Huck Finn & Tom Sawyer—Wm. Gaxton & Co.—Chas. Kenna—Patricola & Myers—The Powell Troupe.

CHESTER.
(First Half)—The DeBar Troupe—Kaufman & Lillian—Wm. O'Clare & Co.—Manning Feeley & Knowles—Too Much Wife. (Last Half)—Gordon

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That You Should Know of "Now I Know" and Then We'll All Know "Now I Know" Really Is a Big—Smashing American Fox Trot Novelty Success

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And so Will You, That "Now I Know" Is the "Pet" of Every Musical Director in the Best Hotels—From the "Ritz" or the "Waldorf" to Palm Beach and the Coast—Ask Them—They'll Gladly Play It for You!

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STEVE CADY,	" "	St. Louis
JOHNNY GREEN,	" "	Buffalo

& Germain—Rolland & Ray—Gardner Douglas & Co.—Friend & Downing—Too Many Husbands.

CAMDEN.

(First Half)—Melody Garden—Ernie & Ernie—Wm. Camp & Co.—Franklin Comedy 4—Too Many Sweethearts. (Last Half)—Musical Hodges—Nelson & Bailey—Some Baby—Canill & Romain—Arra Sisters.

ELMIRA.

(First Half)—The Lampinis—Stewart & Mercer—Walter Weems—Morey Senne & Lee. (Last Half)—Reynolds & White—Walter Weems—Brown, Gardner & Barnet—Lancton & Smith.

EASTON.

(First Half)—Cutty & Nelson—Mack & Reading—Bob Heath & Girls—Haward & Sadler—Canton Trio. (Last Half)—Burns Bros.—Nevins & Mayo—Van & C. Avery—Briscoe & Rauh—Walton & Craig.

HAZELTON.

Lew Hoffman—Memories—Vio Lewis & Co.—E. Francis & Arabs.

HARRISBURG.

(First Half)—De Holmanas—McDermott & Heagney—Burke, Walsh & Nana—J. & M. Harkins—Thirty Pink Toes. (Last Half)—J. & B. Aitken—Donahue & Fletcher—Raymond Bond & Co.—Dawson Sister & Stern—New Leader.

ITHACA.

(First Half)—Reynolds & White—Lancton & Smith—Snap Shots. (Last Half)—Stewart & Mercer—Rodero.

JERSEY CITY.

(First Half)—McCormack & Mellon—McManus & McNulty—Harry LaPearl. (Last Half)—Sylvia Loyal—Housch & Lavelle—Alexander & Mack.

LANCASTER.

(First Half)—Gardner & Van—Gardner Douglas Co.—Dillon & Parker—International Review. (Last Half)—Noack—Wm. O'Clare & Girls—Sissle & Blake—Al Golem Troupe.

MONTREAL.

Johnsons, Musical—The Florencs—P. Leven & Miller.

MCKEEPSPORT.

(First Half)—Toot's & Pal—Hill & Rose—Tid Bits—Billy Browning. (Last Half)—Hanson Duo—Jimmy Duffy—Welcome Home—Bernard & Scarth—Leon's Ponies.

NEWARK.

(First Half)—Rose Coghlan & Co.—Pedestrianism—Meinotte & Leedum—Overyour Heads—Davis & Chadwick. (Last Half)—Fall of Eve—Conlin & Glass—Williams & Wolfus—Ed. Marshal—Frisco—Harry Hines.

NEW LONDON.

(First Half)—Chas. Gibbs—Harmon & Harmon—Frank & Milt Britton—Lillian Galvert—Alvin & Kenny. (Last Half)—Pitsor & Daye—4 Higgie Girls—Mills & Smith—Larimar Hudson Co.

OTTAWA.

Inhoff Conn & Corinne—J. & B. Morgan—Lady Sen Mei—Arco Bros.—Mr. & Mrs. G. Wild.

PHILADELPHIA.

Grand Opera House—Ed. Hill—Newell & Most—Welch Mealey & Montros—Love Silence—Comby & Navins.

Nixon—Faynes—J. Fanton Co.—Marg. Young.

Broadway (First Half)—Cahill & Romaine—Nelson & Bailey—Janet of France—Coakley & Dunlevy. (Last Half)—Marg. Young—Thick & Thin—Hunter Chick & Hunter—Wm. Lampe & Co.

Alleghany—Duffey & Sweeney—Donald Sisters—Frails & Frolics—Fads & Frolics—Jack Turner Co.—Spencer & Williams.

Wm. Penn (First Half)—Time & Tile—Roland & Ray—Arthur Havel & Co.—Sissle & Blake—Al Golem Troupe. (Last Half)—3 Beauties—Cook & Smith—Arthur Sullivan Co.—Dillon & Packer—Wishing.

Grand Street (First Half)—Ramsdale & Dale. (Last Half) Ramsdale & Dale—Capt. Bett's Seals.

Girard (First Half)—Gordon L. Germain—Wren & Cavannah—Fields & Maxwell. (Last Half)—Arthur Havel Co.—Miller & Bradford.

Keystone—Van & Vernon—The Night Boat—Bob Randell—A. Seym. Brown Co.

PATERSON.

(First Half)—Estrange Sisters—Wellington Cross Co.—Three Miranos—Burke & Touhey. (Last Half)—Jack George—Toyland—Thunder Mountain—Ned. Norworth Co.—Dixon, Bowers & Dixon.

PASSAIC.

(First Half)—Jack & Kitty DeMaco—Ector & Dina—Novelty Minstrels—Fisher & Gilmore—E. Hurson & Co. (Last Half)—Watson's Dogs—J. & E. Connors—Malcolm & Lamar—Jones & Jones—Three Morands.

PITTSFIELD.

(First Half)—Daisy & Wilson—Bolger Bros.—Dungan & Abbott—Guy Bartlett Trio—4 Higgie Girls. (Last Half)—Harmon & Harmon—Davis & Walker—Chas. Gibbs—Sterling & Saxophone Four.

PITTSBURGH.

Sweet Cookie—Jane Taylor—Hayes & Neal—Wm. Cutty—Around the Map—Ford & Truly—Ross & Mattie.

READING.

(First Half)—Ryan & Ryan—Fuller & Vance—Anderson & Graves—Roland & Meehan—Dolce Sis. Co. (Last Half)—Turner & Grace—Ben Smith—Burt Earl & Girls—Meyers & Hanford—Burt Melrose.

SYRACUSE.

(First Half)—Martyn & Florence—McCarthy & Levering—Hamlin & Mack—Harry Holman & Co.—Ada Weber—Everest's Monkey Hip. (Last Half)—Louise Elliott—Harris & Manion—The Lampinis.

SCHENECTADY.

(First Half)—Curzon Sisters—Chapelle & Stinette—The Bandit—Langton & Smith—D. Taylor & E. Jackson Co. (Last Half)—Barbette—Hanvey & Francis—Rose Moon & Co.—Swartz & Clifford—Scabury Revue of 1920.

STAMFORD.

(First Half)—Armstrong & Downey—Moore & Sterling—Davis & Walker—Florida Four. (Last Half)—Lillian Calvert—Novelty Minstrels—Reed Kiddies—The Philmers.

SYRACUSE.

(First Half)—3 Danoise Sisters—Hanvey & Francis—Rose Moon & Co.—M. Hart & Saxe Revue—Friend & Downing—At the Soda Fountain.

(Last Half)—Curzon Sisters—Fern & Maree—The Bandit—Dotson—Mimic World.

TORONTO.

Dobbs Clark & Dares—Scott & Aubrey—Pagana—Melody of Youth—Nevins & Mack—Techow's Cats.

TROY.

(First Half)—Dixon & Mack—4 Higgie Girls—Jeff Healy Co.—Al. Fields—Oh, That Melody. (Last Half)—Gordon & Day—Masters & Craft—Fixing the Furnace—Lew Dockstader—O. Briscoe & A. Rauh—D. Taylor & E. Jackson Co.

UNION HILL.

(First Half)—The Magifys—Jones & Jones—Thunder Moutnain—Al. Wolman—Selbini & Grovini. (Last Half)—Jack & Kitty DeMaco—Mills & Morley—Good Morning Madame—Patsy Doyle—Capt. Bett's Seals.

YORK.

(First Half)—Turner & Grace—Ben Smith—Burt Earl & Girls—Meyers & Hanford—Burt Melrose. (Last Half)—Ryan & Ryan—Fuller & Vance—Anderson & Graves—Jarrow—Dolce Sis. Co.

B. F. KEITH WESTERN

BATTLE CREEK.

Bijou (First Half)—DeWitt Young & Co.—Winter Garden Four—Lee & Bennett—Ezra Methews Co.—Cooper & Richardo—Claire & Atwood. (Last Half)—Sorrennto Quintette—Bob White—Manning & Hall—Hall & Brown—Will Oakland—Everests Monks.

BAY CITY.

Bijou (First Half)—Peters & LeBouf—Loos Bros.—Art & Leah Bell—John T. Doyle Co.—Byal & Early. (Last Half)—Dennis Bros.—Hammond & Moody—Alice Nelson—W. & M. Rogers—Betty Eldret & Co.—The Cromwells.

CHAMPAIGN.

Orpheum (First Half)—Ward & Dooley—Billie & Dot—Roling Along—Tom Mahoney—Princess Kalama. (Last Half)—Grindell & Esther—Catalano & Williams—Baxley & Porter—Three Lordons.

CHICAGO, ILL.

American (First Half)—Marker & Schenk—Martha Urbank & Co. (Last Half)—Madison Quintette—Degnon & Clifton.

LINCOLN.

(First Half)—Jessie Millar—In the Dark. (Last Half)—Mason & Lee—Martha Urbank & Co.

DECATUR.

Empress (First Half)—The Ovondas—Creedon & Walsh—Baxley & Porter—Catalano & Williams. (Last Half)—Tom Mahoney—Rolling Along.

DAVENPORT

Columbia (First Half)—Saxton & Farrell—Rawson & Claire—Hugh Johnston—A Japanese Revue. (Last Half)—Lamont Trio—Fox & Mayo—The Owl—Adams & Thomas—Astoria Trio.

DES MOINES.

Empress (First Half)—Aerial Eddys—Halley & Howard—Let's Go—Brown & Jackson—League of Nations. (Last Half)—Ethel Clifton & Co.—Carle & Inez—Gray & Jackson—Fred Rogers—On the Links.

EVANSVILLE.

New Grand—LaPetite Cabaret—Bert & Hazel Skatelle—Bond & Wilson Co.—Thelma—Gonne & Albert—Chalgonte Sisters.

FORT DODGE.

Princess (First Half)—(Act to Fill)—Rice & Newton—At the Turnpike—Fred Rogers—Alvin & Alvin. (Last Half)—(Act to Fill)—Brown & Jackson—O'Donnell & Blair—Kitner & Reaney—Vim, Beauty & Health.

FLINT.

Palace (First Half)—Sorrento Quintette—Robert & Robert—Honor Thy Children—Jimmy Lyons—You'd Be Surprised. (Last Half)—Claire & Atwood—Mabel Whitman Co.—Jeanette Childs—Byal & Early—Browns Highlanders—Oliver & Olp.

FORT WAYNE.

Palace—LaFrance Bros. Lewis & Norton—Among Those Present—Kilkenny Duo—Foley & O'Neil—Will Ward & Girls—Foster Ball—Submarine F-7.

GREEN BAY

Orpheum—The Puppetts—Stuart Girls—Temple Four—Hedley Trio.

JACKSON.

Orpheum (Last Half)—DeWitt Young Co.—Winter Garden Four—A. & Leah Bell—Chrisholm & Breen—Lee & Bennett—Resista.

LINCOLN, NEB.

Liberty (First Half)—Ford & Hewitt—Billy Swede Hall & Co.—Howard & Lewis—Eight Vassar Girls. (Last Half)—At the Turnpike—Let's Go—(To Fill)—Staley & Birbeck.

LANSING.

Bijou (First Half)—Mabel Whitman & Co.—Manning & Hall—Browns Highlanders—Jeanette Childs—Resista. (Last Half)—Honor Children—Wm. Ebs—You'd Be Surprised—(To Fill).

LOGANSPORT.

Colonial (First Half)—Taketa & Kawana—Byron Bros. & Band—Murray Livingston—Laura Bennett & Co. (Last Half)—Al. Conrad & Co.—Carcinette Bros.

MADISON.

Orpheum (First Half)—The Puppetts—Tracey, Palmer & Tracy—Harry Hayward & Co.—Temple Four. (Last Half)—Frank & Claire Latour—Chamberlain & Earle—Dave Ferguson & Co.—Claude & Marion Cleveland.

MOLINE.

Palace (First Half)—Robison & Penny—Lillian Mortimer & Co.—Adams & Thomas—Pallen's Bears. (Last Half)—Saxton & Farrell—Rawson & Claire—Mullen & Corelli—Kate & Wiley—One to Secure.

OMAHA, NEB.

Empress (First Half)—Lasova & Gilmore—Illy Broad—Willa Holt Wakefield—Staley & Birbeck. (Last Half)—Ford & Hewitt—Nilly Swede Hall & Co.—Howard & Lewis—Eight Vassar Girls.

ROCKFORD.

Palace (First Half)—Frank & Clare Latour—Stuart Girls—J. C. Lewis Jr. & Co.—Fields & Wells. (Last Half)—Three Moran Sisters—Hugh Johnston—Harry Hayward & Co.—Polly, Os & Chick—A Japanese Revue.

SPRINGFIELD.

Majestic (First Half)—Waldstein & Daley—Heim & Lockwood—In Wrong—Somewhere in France—Galetti's Monks. (Last Half)—Creedon & Walsh—A Regular Business Man—Norwood & Hall—Paul Kleist & Co.—The Ovondas.

(Continued on page 34)

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Beautiful, Fascinating and Wonderful All Special Settings

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An artistic combination of song and story. Introducing their own song hits:
"KO-KO SAN"; "HASH BROWN BABY GIRL"; and
"KEEP THE SUNSHINE IN YOUR HEART."
Loew Circuit—Dir. JOE MICHAELS

MULLINI SISTERS present
THE SIX ROYAL HUSSAR SISTERS
in a Melange of Music and Song
REPEATING THEIR TRIUMPHANT SUCCESS IN THE EAST

BACK AGAIN
DICK MAE
Knowles & White
In "My Policy" by Al. W. Johnson
Direction: Arthur Klein

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MUSICAL EQUILIBRISTIC NOVELTY
Direction E. K. Nadel, Pat Casey

Al Swede Knapp
Doing Black with the International Review

Howard

BOSTON, MASS.

WEEK JAN. 19

LID LIFTERS BURLESQUE

With HARRY LANG

Rave as you will over regular comedians, you can wager that Harry Lang always runs inside the coin at every start and for real fun, always cops and brings home the bacon in a stroll. Edna Raymond, Vi Penney, Ruth Denice and a live wire chorus of twenty dancing beauts trip in with show that's the real silk from lid to taps.

WEEK OF JAN. 26

ALL JAZZ REVUE

It sure will be "Jazz Week" all right with these jazzy jazzers in town and your old pal Lou Powers will hand you a chunk of laughter all right. Margie Catlin is always the top favorite in Beantown and the Johns and Wise Willies are waiting at the stage door now. Pearl Hamilton, Nadine Grey, the Morette Sisters and a chicken chorus will get you strong, bo.

BLUE BIRDS

WEEK OF FEB. 2

Labelled, "A Bird of a Show"—so you know it's some high flyer from the start. In this flock you'll pipe Billy Kelly, Arthur Lanning, Helen Andrews, Dottie Ray, Ruby Wallace, the famous dolls and a smooth looking bird of a chorus. You'll want more than "A Bird's Eye View" of the bunch.

World Beaters

WEEK OF FEB. 9

The "World Beaters" breese in with a whirlwind of joy that's the real sugar and will create the big stir in Boston town. You'll know this wise bunch the moment they hike to the lights. Walter Brom, Jack Kinnard, Leona St. Clair, May Hamilton and the harmony boys look to the pep.

SLIDING

BILLY WATSON

WEEK OF FEB. 16

Here comes the King of them All—and known wherever burlesque is known as the greatest ever—he'll top you off with a thousand laughs and his wise chatter and original humor will put you on the sunny-side of "Fun Avenue." All Boston will take a holiday the moment Billy slides in, and if you want to have a merry smile chasing across your dial all the time, just lamp this boy, the velocity comedian of the burlesque world. Always something doing 1 till 11 at the old.

Howard

BURLESQUE NEWS

(Continued from page 29)

"LONDON BELLES" CHANGED ROUND IS A BETTER SHOW

The Rose Sydel "London Belles," as seen at the Casino, Brooklyn, is a far different show than the one we caught a few months ago. The show, when we saw it last, was a good one, but Owner Campbell wanted to improve it. So he has made a number of changes in the cast. The only principals left are Chester Nelson, George Banks, Steve Paul, the Tasmanian Trio and Lester Miller who works with the Tasmanian Trio in their specialty. All the lady principals are new, as well as Lee Hoyt.

The show has been changed around somewhat and the comedy has been strengthened considerably by the addition of Hoyt. The musical numbers are also getting better results. Nelson is dividing the comedy with Hoyt. The former, doing his well known "rube" character, is working in his usual clever way. Hoyt is doing an eccentric "Dutch" comedy role. He is a fast and hard worker. He also has a funny make-up and is working in miss-fit clothes.

Steve Paul is handling the characters and he puts each one over very well. George Banks is still doing the "straight" nicely.

Mabel Lorraine is the new prima donna and she is also new to burlesque. She is a tall, stately, young woman of pleasing appearance. She has a good singing voice and renders her numbers exceptionally well. Her costumes are pretty.

Kitty Madison was never seen to better advantage than she is in this show. She bubbles over with youth and life in everything she attempts. She reads lines intelligently and puts her numbers over with a punch. Her dresses are attractive and pleasing.

Ruby Lusby is the ingenue soubrette and one of those girls who is right at home in leading a number and in any scene or bit she is called upon to do. She does nicely and displayed a pretty wardrobe.

The Tasmanian Trio, and Miller, simply cleaned up in their specialty. They sing, dance and play musical instruments. Miss Lorraine's single in one was appreciated when she sang a number.

Rose Sydel Jr. opened Monday night with the show and jumped in without a rehearsal. She worked as though she had been in the show business all her life. SID.

KAHN'S SHOW, LAST WEEK, PLEASED WITH COMEDY AND PEP

A crowded house was on hand at Kahn's Union Square Theatre last Wednesday afternoon to see the stock company playing there. A good, fast show won favor and the audience liked the numbers offered.

The show was in two parts, the first being called "Home Sweet Home" or "Thanksgiving at Sing Sing." The burlesque followed and was on the programme as "Broadway After Dark." Both were by Joe Rose. The ensembles and numbers were staged by Solly Fields.

The first act offered plenty of comedy bits, staged in a set representing Sing Sing prison. Joe Rose, wearing a chin piece in his "Dutch," and Harry Koler, his Hebrew, put over the comedy situations to the amusement of the folks out front. Wenn Miller handled the "straight" very well and worked nicely with the comics.

Miss Lorraine has returned again after several weeks absence and it seemed good to see her.

Norma Bell wore some attractive gowns and offered "Now's the Time," "Budda," and "You're Only Foolin' Around," very nicely.

Helen Adair, looking pretty, sang "Up in the Air," "You Ain't Heard Nothing Yet" and "You Said It" in her usual pleasing manner. Her dresses looked well.

Grace Howard worked with plenty of pep and, in fact, displayed more speed than at any time we have seen her in the past, injecting lots of it into all her numbers. "Poor Little Butterfly," "Blue Eyed Mary," and "Swanee Shore" all took encores. Miss Howard's costumes were dainty and pretty.

The pick-out number of Miss Howard's, which developed into a Dance of Nations, with the girls of the chorus dressed in native costumes offering the dances, was prettily staged and nicely done.

The "False Wife" bit went over well as given by Koler, Rose and Miss Bell. The "Love" bit pleased as offered by Rose, Koler and Miss Lorraine. The "Wishing Book" bit was well taken care of by Rose, Koler, Miller, and the Misses Adair, Bell and Howard.

There were many more bits that went over for laughs, with musical numbers sandwiched in between.

The girls all worked well in the chorus and the costumes looked well from the front.—SID

SIDMAN TRYING VAUDEVILLE

Sam Sidman, the burlesque comedian, is going into vaudeville in an act written by Billie K. Wells, called "Good-By Forever." The act, which will be known as Sam Sidman and Company, will be handled by Lawrence Schwab.

Bridgeport Evening Herald, January 9, 1920.

PARK BURLESQUE OUT OF ORDINARY

Al Reeves Beauty Show featuring Dick Fitzgerald and Jack Carroll playing at the Park Theatre is without question one of the best burlesque shows seen here this winter, possessing an array of talented singers, dancers and comedians. The show held the interest of the audience at all times. Fitzgerald and Carroll pulled a good line of funny original chatter, they worked together and were at their best in the one-act farce entitled partners.

One of the features of the burlesque was the singing of Peggy Moore, who possesses a sweet soprano voice not usually encountered in a show of this kind. The dancing by Ada Morse in the Sultan's Throne Room, a one-act farce, is worthy of high praise. Before going further we must make mention of Al Reeves, who appeared personally in the slumming scene to greet his old Bridgeport friends.

Reeves had the house in an uproar for fully twenty minutes. Al has played Bridgeport for over thirty years and is still full of pep and pulled off a line of comedy that took big. Reeves closed his monologue with a big musical number, "Tell Me," led by Brown and Wilkinson, assisted by the entire company. In this number the orchestra was dropped, Reeves playing the piano for same, making a novel finish to the big slumming scene.

Rubini and Rosa, two pretty girls, did a musical act consisting of a violin and an accordion, also came in for their share of the applause. The chorus of the burlesque is rather better than usual. While the girls are not all Mary Pickfords, they do possess voices which they use with plenty of pep. The dancing by the chorus was excellent.

The scenery used in the four one-act farces is fitting and expensive. The costumes, both for the principals and chorus, are appropriate and handsome. In closing, the work of the Big Four Quartet, including Stanhope, Drury, Brown and Pickett, which sang several selections, must be given favorable comment. The quartet possessed excellent voices, which had already favorably impressed Bridgeport theatregoers, when they appeared in vaudeville here on previous occasions.

HARRY MORRISEY

JUVENILE — BEN WELCH REVUE

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Every Sunday—2 Big Concerts 2

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"NO MORE BLONDS" WILL BE ANOTHER WOODS COIN GETTER

"NO MORE BLONDS." A farce comedy in three acts, by Otto Harbach. Based on a story by Edgar Franklin. Presented by A. H. Woods, at the Maxine Elliott Theatre, Wednesday evening, January 7, 1920.

CAST.

May Merkel.....Miss Muriel Hope
George Harper.....Leo Donnelly
Millicent Howells....Miss Nancy Fair
James Howells.....Ernest Truex
Mrs. Stubbs.Miss Alice Belmore Cliffs
Tanner.....Dallas Welford
Cecile.....Miss Eliz Gergely
Eve Powell.....Miss Eileen Wilson
Battling Hogan.....Frank Allworth
Thad Lynch.....Edwin Walter
James Powell.....Edward Douglas
Madge Saunders .....
.....Miss Yvonne Gouraud

Judging "No More Blonds" recently called "Ready to Occupy," from the box-office point of view, A. H. Woods has added another comedy hit to his already lengthy list of successful farces. The play is somewhat crude in spots, but, presented by a well chosen cast headed by Ernest Truex, it furnishes plenty of ludicrous fun and, without doubt, is destined for a long run.

Although the piece, as presented last Wednesday night, did not fall under the specific catagory of the bed chamber farce, that type is suggested in spirit, from time to time, and the usual domestic complications that have characterized the Wood's farces as risquet and, incidently, of marked box-office value, are much in evidence.

The story has to do with a timorous up-State bridegroom who has quarreled with his wife on their honeymoon, and has been lodged alone, for the night, by his city friend, a real estate agent, as caretaker of an unoccupied mansion, which, with a full equipment of servants, he was superintening. The wife of the real owner comes home unexpectedly, followed first by the penitant bride of the temporary lodger and then by sundry others, including the real estate agent and the Western brother of the owner's wife.

When these characters have been assembled, all the complications that have been the stock in trade of all farce writers, since time began, are brought into play, and, although the situations are familiar, the author gives them a novel twist that furnishes plenty of fun.

Credit for really good performances must be given to Ernest Truex, as the timid husband, and Dallas Welford, as the butler who made blackmail an exact science. Others who added to the play were Leo Donnelly, Nancy Fair, Eliza Wilson and Edwin Walter.

APPOINT KEITH APPRAISER

Surrogate Cohalan last week appointed Harry Kopp, attached to the transfer tax department of the State Comptroller's office, as appraiser of the New York estate left by A. Paul Keith, son of B. F. Keith. The action was based upon a petition made by John P. Gorman, of Medford, Mass., special administrator of the estate there.

The petition was filed through Eugene M. Travis, State comptroller, and gives the names and addresses of all beneficiaries, but does not carry with it a copy of the will which was probated on January 16, 1919, at Boston, and an exemplified copy of it will be filed when the time arrives. A. Paul Keith died in Boston on October 30, 1918, aged forty-four. He had been associated with the Keith exchange and vaudeville circuit for twenty-two years.

"TEA FOR THREE" CLOSES

"Tea for Three" closed at Fredericks, Md., last week. It has been ordered to the storehouse by the Selwyns.

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ROUTES OF SHOWS

COLUMBIA WHEEL

Al Reeves' Show—Casino, Boston, 19-24; Grand, Hartford, Conn., 26-31.
Abe Reynolds'—Casino, Brooklyn, 19-24; Empire, Newark, 26-31.
Best Show in Town—Star, Cleveland, 19-24; Empire, Toledo, 26-31.
Ben Welch Show—Miner's Bronx, New York, 19-24; Casino, Brooklyn, 26-31.
Behman Show—Gayety, Kansas City, 19-24; open 26-31; Gayety, St. Louis, Feb. 2-7.
Beauty Trust—Cohen's Newburg, 19-21; Cohen's Poughkeepsie, 22-24; Gayety, Boston, 26-31.
Billy Watson's Parisian Whirl—Gayety, Washington, 19-24; Gayety, Pittsburgh, 26-31.
Bon Tons—Majestic, Jersey City, 19-24; Perth Amboy, 26; Plainfield, 27; Stamford, Conn., 28; Park, Bridgeport, 29-31.
Bowery—Gayety, Montreal, Can., 19-24; Empire, Albany, N. Y., 26-31.
Bostonians—Gayety, Pittsburgh, 19-24; Park, Youngstown, O., 26-28; Grand, Akron, 29-31.
Burlesque Revue—Star and Garter, Chicago, 19-24; Berchell, Des Moines, Iowa, 25-28.
Burlesque Wonder Show—Empire, Albany, 19-24; Casino, Boston, 26-31.
Dave Marion Show—Columbia, Chicago, 19-24; Gayety, Detroit, 26-31.
Follies of the Day—Berchell, Des Moines, Iowa, 18-21; Gayety, Omaha, 26-31.
Girls A-La-Carte—open, 19-24; Gayety, St. Louis, 26-31.
Girls of the U. S. A.—Empire, Newark, 19-24; Casino, Philadelphia, 26-31.
Girls De Looks—Gayety, Boston, 19-24; Columbia, New York, 26-31.
Golden Crook—Palace, Baltimore, 19-24; Gayety, Washington, 26-31.
Harry Hastings' Show—Gayety, Detroit, 19-24; Gayety, Toronto, Ont., 26-31.
Hello, America—Jacques, Waterbury, Conn., 19-24; Hurtig & Seamon's, New York, 26-31.
Hip Hip Hooray—Park, Youngstown, O., 19-21; Grand, Akron, 22-24; Star, Cleveland, 26-31.
Lew Kelly Show—Olympic, Cincinnati, 19-24; Columbia, Chicago, 26-31.
Liberty Girls—Gayety, St. Louis, 18-24; Star & Garter, Chicago, 26-31.
Maids of America—Gayety, Buffalo, N. Y., 19-24; Gayety, Rochester, 26-31.
Million Dollar Dolls—Orpheum, Paterson, 19-24; Majestic, Jersey City, 26-31.
Mollie Williams' Show—Gayety, Toronto, Ont., 19-24; Gayety, Buffalo, 26-31.
Oh, Girl—Empire, Toledo, 19-24; Lyric, Dayton, 26-31.
Peek-a-Boo—Grand, Hartford, Conn., 19-24; Jacques, Waterbury, 26-31.
Roseland Girls—Casino, Philadelphia, 19-24; Miner's Bronx, New York, 26-31.
Rose Sydell's London Belles—People's Philadelphia, 19-24; Palace, Baltimore, 26-31.
Sam Howe's Show—Gayety, Omaha, Neb., 19-24; Gayety, Kansas City, 26-31.
Sight Seers—Gayety, Rochester, 19-24; Bastable, Syracuse, 26-28; Lumberg, Utica, 29-31.
Social Maids—Columbia, New York, 19-24; Empire, Brooklyn, 26-31.
Sporting Widows—Bastable, Syracuse, 19-21; Lumberg, Utica, 22-24; Gayety, Montreal, Can., 26-31.
Star and Garter Show—Perth Amboy, 19; Plainfield, 20; Stamford, Conn., 21; Park, Bridgeport, 22-24; Cohen's Newburg, N. Y., 26-28; Poughkeepsie, 29-31.
Step Lively Girls—Lyric, Dayton, O., 19-24; Olympic, Cincinnati, 26-31.
Twentieth Century Maids—Empire, Brooklyn, 19-24; People's, Philadelphia, 26-31.
Victory Belles—Hurtig & Seamon's, N. Y., 19-24; Orpheum, Paterson, 26-31.

AMERICAN WHEEL

All Jazz Review—Grand, Worcester, 19-24; Howard, Boston, 26-31.
Aviator Girls—Englewood, Chicago, 19-24; Haymarket, Chicago, 26-31.
Broadway Belles—Star, Toronto, Ont., 19-24; New Academy, Buffalo, 26-31.
Beauty Revue—Empire, Providence, 19-24; Olympic, New York, 26-31.
Bathing Beauties—Mt. Morris, N. Y., 19-24; Majestic, Wilkesbarre, 26-31.
Blue Birds—Plaza, Springfield, Mass., 19-24; Grand, Worcester, Mass., 26-31.
Cabaret Girls—Armory, Binghamton, 19-21; International, Niagara Falls, 22-24; Star, Toronto, Ont., 26-31.
Cracker Jacks—Gayety, Sioux City, Iowa, 19-24; Century, Kansas City, 26-31.
Dixon's Big Review—Empress, Cincinnati, 19-24; Lyceum, Columbus, O., 26-31.
Edmund Hayes' Show—Standard, St. Louis, 19-24; Park, Indianapolis, 26-31.
Follies of Pleasure—Gayety, St. Paul, 19-24; Gayety, Minneapolis, 26-31.
French Frolics—New Academy, Buffalo, 19-24; Empire, Cleveland, 26-31.
Girls From the Follies—Gayety, Baltimore, 19-24; Folly, Washington, 26-31.
Girls From Joyland—Gayety, Minneapolis, 19-24; Gayety, Sioux City, Iowa, 26-31.
Girls-Girls-Girls—Gayety, Louisville, 19-24; Empress, Cincinnati, 26-31.
Grown-Up Babies—Trocadero, Philadelphia, 19-24; Mt. Morris, New York, 26-31.
Jazz Babies—Lyceum, Columbus, O., 19-24; Victoria, Pittsburg, 26-31.
Kewpie Dolls—Haymarket, Chicago, 19-24; Gayety, Milwaukee, 26-31.
Lid Lifters—Howard, Boston, 19-24; Empire, Providence, 26-31.
Moonlight Maidens—Bijou, Philadelphia, 19-24; Empire, Hoboken, 26-31.
Mischief Makers—Majestic, Scranton, 19-24; Binghamton, 26-28; Niagara Falls, 29-31.
Monte Carlo Girls—Majestic, Wilkes-Barre, 19-24; Majestic, Scranton, 26-31.
Oh, Frenchy—Gayety, Newark, 19-24; Broadway, Camden, 26-29; Grand, Trenton, 30-31.
Pacemakers—Cadillac, Detroit, 19-24; Englewood, Chicago, 26-31.
Parisian Flirts—Century, Kansas City, 19-24; Tulsa, Okla., 26-31.
Pat White Show—Broadway, Camden, 19-22; Grand, Trenton, 23-24; Bijou, Philadelphia, 26-31.
Razzle Dazzle Girls—Victoria, Pittsburgh, 19-24; Penn Circuit, 26-31.
Record-Breakers—Empire, Cleveland, 19-24; Cadillac, Detroit, 26-31.
Round the Town—Penn Circuit, 19-24; Gayety, Baltimore, 26-31.
Sliding Billy Watson Show—Empire, Hoboken, 19-24; Star, Brooklyn, 26-31.
Social Follies—Park, Indianapolis, 19-24; Gayety, Louisville, 26-31.
Some Show—Folly, Washington, 19-24; Trocadero, Philadelphia, 26-31.
Sport Girls—Tulsa, Okla., 19-24; Standard, St. Louis, 26-31.
Stone & Pillard Show—Gayety, Brooklyn, 19-24—Gayety, Newark, 26-31.
Sweet Sweetie Girls—Gayety, Milwaukee, 19-24; Gayety, St. Paul, 26-31.
Tempters—Olympic, New York, 19-24; Gayety, Brooklyn, 26-31.
World Beaters—Star, Brooklyn, 19-24; Plaza, Springfield, Mass., 26-31.

PENN CIRCUIT

Wheeling, W. Va.—Monday.
Uniontown, Pa.—Tuesday.
Johnstown, Pa.—Wednesday.
Altoona, Pa.—Thursday.
Williamsport, Pa.—Friday.
York, Pa.—Saturday.

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VAUDEVILLE BILLS

(Continued from page 31)

SIOUX CITY.

Orpheum (First Half)—Casting Wards—Kitner & Reeney—O'Donnell & Blair. (Last Half)—Casson & Kirke—Dugan & Raymond—Mabel Blondell—Mirano Bros.

SOUTH BEND.

Orpheum (First Half)—Bob White—Ralph Dunbar's Maryland Singers—Claude & Marion Cleveland—Those Girls of the Altitude. (Last Half)—Valentine Vox—Thalero's Circus.

SAGINAW.

Jeffersonstrand (First Half)—Dennis Bros.—W. & M. Rogers—Wm. Ebs—Chisholm & Breen—Will Oakland—The Cromwells. (Last Half)—Peters & LeBouf—Robert & Robert—Loos Bros.—John T. Doyle Co.—Cooper & Richardo.

TERRE HAUTE.

Two Kawanas—Smiling Billy Mason—Coley & Jaxon—Rawls & Von Kaufman—Century Serenaders.

WATERLOO.

Majestic (First Half)—Jack Polk—Knowles & Hurst—George Beane & Co.—Blough & Lockhart—Kate & Wiley. (Last Half)—Irene Zalar and Blue Streaks of Jazz—Williams & Howard.

DEATHS IN THE PROFESSION

DONALD MARSHALL died at Cowes, England, on Sunday, Jan. 4. He had been the leader of the Royal Osborne Minstrels, who performed before Queen Victoria. He was seventy-two years old and, for forty years, was well known in England as a minstrel man.

MLLE. LA BELLE ELECTRA, who for several years had been the assistant of Dr. Walford Bodie in his electrical acts, died on January 4 at the home of her sister in Glasgow, Scotland. She had been failing in health for some time. She had appeared as a male impersonator and a comedienne under the name of Bella Skene.

CHARLES ALLEN died at his home in Philadelphia, on January 1, after a brief illness. He was twenty-eight years old and had appeared with Harry Meyer's "Novelty Minstrels," Herman Becker's "Komical Kopp" and other vaudeville acts.

CHARLES J. WHITE, well known character and general business actor, died at his home in Binghamton, N. Y., last week, age forty-two years. For the last ten years he had been in repertoire with the exception of three consecutive seasons of permanent stock in Pittsburgh. His last engagement was with The Graham Stock Co.

in Loving Remembrance of
Wiley J. Hamilton
Died Jan. 17th, 1907
RUTH

HARRY MARTELL, in private life known as Herman W. Wallum, died at his home in Brooklyn last week, at the age of sixty-four. He was ex-president of the Empire Circuit and a part owner of the Empire and Casino theatres, Brooklyn. He also owned a franchise on the Columbia wheel, operated by Jacobs and Jermon. Years ago he appeared on the stage as a trick bicycle rider and acrobat with the Martell Family.

REGINALD DE KOVEN, famed as the composed of a score or more operas, including "Robin Hood," died of apoplexy early last Saturday morning in Chicago, while attending a reception in honor of his recently produced grand opera "Rip Van Winkle." His first musical piece, "The Begum," was presented in 1872. This was followed by numerous musical successes, including operas, musical comedies, songs and symphonies. His opera, "Robin Hood," has gained nation wide recognition, and has scored the best record ever attained by an American light opera.

EDMUND D. STANDISH, son of the late Walter and Annie Standish, (Mrs. Kearns), died recently at Los Angeles, Cal., a victim of pneumonia. Besides his widow, Mr. Standish is survived by his brother Walter, of Pittsburgh. Interment was at St. Mary's Cemetery, Jan. 12.

HENRY WALLUM, sixty-one, for many years known on the stage as Harry Martell, died last week at his home on Ocean Parkway and Twenty-second Avenue, Brooklyn, N. Y. When a young man, he appeared on the stage as an acrobat. Fifteen years ago he retired from the stage and went into the real estate business in Brooklyn.

ADELINE LLORET, who, until recently, had for many years been employed at the Hippodrome as a ballet girl, died last Wednesday in Bellevue Hospital, where she had been taken after having been stricken with paralysis at the stage door of the big Theatre.

LILLIAN BLACK, a matron at the Chicago Columbia hospital, died two weeks ago. She was formerly a well-known variety actress and had played in American vaudeville for years.

MME. MAUD POWELL, famous violinist, died Thursday in a hotel in Unionport, Pa., after a sudden illness. She had not been in good health for some time and, about a month ago, fainted at a concert in St. Louis and could not finish her programme.

Mme. Powell was born in Aurora, Ill., in 1868, and began her musical studies when nine years old. At the age of thirteen, she began her career, studied music in Europe and after four years abroad returned to America, where she soon had thousands of admirers.

JACK FRITZ died recently, a victim of pneumonia and heart failure. He is survived by his widow, Etta Fritz, a daughter, Frankie Heath, and three step-children, Pearl, Elmer and Ralph Young, all members of the profession. He was buried at Manchester, Mass.

BEN MANN, of Ben and Hazel Mann, a vaudeville act playing over the big circuits for ten years, died suddenly last Tuesday, the 8th, in Omaha. He had been operated upon but after the operation, a complication of diseases set in and he died. Hazel Mann, his partner and wife, survives him.

DR. SARL DUFFT, noted baritone soloist and widely known as the "Elijah of Oratorio," died Friday at his home in Mount Vernon, of pneumonia. Dr. Dufft took part in concerts in every part of the Union and for several years headed the vocal department at Chautauqua.

A. BURT WESNER dropped dead in Boulder, Colorado, last week, of heart disease. He was playing the part of the Senator in "Poor Mama," the Trixie Friganza show, and was for many years a member of the Alcazar Stock Company. He was also prominent as an actor and stage director with the Morosco forces in Los Angeles.

After the divorce of his first wife, Wesner married Mrs. Margaret Brayton, widow of Dr. Henry Brayton. She survives him and lives in Venice, California.

PAUL BAUWENS, well known black face comedian, died in St. Louis early this week from a sudden attack of acute indigestion. He was playing the Grand Theatre at the time of his death. He was forced to retire from the bill and died upon his birthday. He was 35 years old. A widow and two children survive. The remains were brought to Chicago for burial.

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